

FILMS

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STAGE

SEP 12 1951

1 VARIETY

Published Weekly at 184 West 40th Street, New York 18, N. Y., by Variety, Inc. Annual subscription, \$10. Single copy, 25 cents. Entered as second class matter December 22, 1946, at the Post Office at New York, N. Y., under the act of March 3, 1913. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 184 No. 1

NEW YORK, WEDNESDAY, SEPTEMBER 12, 1951

PRICE 25 CENTS

NBC PLANS TV 'SPECTACULARS'

Song-Sharks Use Radio-TV as Bait In Feeding on Amateur Cleffers

With such programs as "Songs For Sale" opening up some opportunities for amateur cleffers, the song-sharks are currently operating their racket at full blast. The sharks, who have several million aspiring writers in the U. S. to feed upon, have been pitching up a get-rich-quick prospectus to their potential customers via a showcasing on radio and television.

The racket has been intensified recently but the operation has remained the same. The sharks usually advertise in the pulps and hinterland press that they give professional assistance to the budding writers, either by supplying a tune to a finished lyric or the reverse. Since apparently there are more poets in the U. S. than tunesmiths, the sharks generally supply the melodies. Prices for their services usually depend on what the traffic will bear and sometimes run as low as \$5 for a "collaboration."

In their ads the sharks dress up their bait via a list of their credits, which is as near to misrepresentation as one can get without violating the law. They usually include among their songs' variations on hit titles, all tricky switches on well-known standards.

Staffers who run such shows as "Songs For Sale," however, are kept to the operations and throw such entries out of the competition. In some cases the sharks make no effort to hide their identity, using a form lead sheet with their names.

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Psychiatrist Blames 'H'wood Dream World' For 50% Marital Snags

Detroit, Sept. 11. Wives who try to live in a "Hollywood dream world" were blamed by a Detroit psychiatrist for more than half of all marriage breakups. Dr. A. S. Church told the National Conference of Catholic Charities that pix have given American girls "an unhealthy delusion about marriage."

Every girl expects to live in luxury and raise beautiful children who will never have any illness," Dr. Church said. "They find that all men are not handsome, good health is not universal and that husbands fail to keep them ecstatic with constant affection."

Dr. Church added that films and, to some extent, parents and schools "picture life as a bed of roses—failing completely to immunize girls for the shock to come."

After the honeymoon, wives realize their "Prince Charming" mates are bald, have dentures and like to stay out nights. "Their husbands get laid off from work and their kids get sick," he said. "Then the wives start cracking up and come to me for help."

Montgomery Clift's 6G For 6 Mins. on Television

Indicative of the kind of coin NBC is willing to spend for the upcoming Kate Smith Wednesday night hour-long video show in a bid to combat the Arthur Godfrey CBS stanza, are the guest star fees the network is willing to shell out.

In addition to a top comic weekly, the show will also have a dramatic spot. Montgomery Clift goes into the Sept. 26 presentation, pulling down \$6,000 for six minutes.

Program premes Sept. 19, with Paul Lukas and William Bendix as the initial guests.

Continued Divvies Boost Interest Of Picture Investors

Current investors' interest in motion picture stock issues was seen further strengthened via dividend declarations by three film outfits within the past week. While two, Loew's and Paramount, came as no surprise, the third, RKO Theatres, had not been generally anticipated in view of the chain's heavy dropoff in earnings.

RKO chain has set a divvy of 10c per share on its outstanding capital stock, payable Oct. 15 to stockholders of record on Sept. 28. This represents the first payoff to share-owners since the circuit began independent operation via divvocation last Jan. 1.

Loew's continued to maintain its \$1.50-per-share rate with its regular quarterly payment of 37½c per share of common voted by the board of directors last Wednesday (5). This is payable Sept. 29 to holders of record on Sept. 14.

Paramount Pictures held to its

(Continued on page 15)

Benny's TV Drama Debut On 'Lucky Strike Theatre'

Hollywood, Sept. 11. Jack Benny will make his television dramatic debut on "Robert Montgomery's 'Lucky Strike Theatre'" via NBC-TV in November as star of "Gratitude," a play penned by the late Frank Craven. He'll have the role played originally on Broadway by Ernest Truex.

Benny, whose radio and TV shows on CBS are also sponsored by Luckies, was to have premeditated the new season for Montgomery. His trip to Korea to entertain American troops, however, forced a necessary postponement of his appearance. He'll fly to N. Y. for the show, taping his radio program that week in advance.

2 HR., 1-A-MONTH SUPER-HOOPLAS

NBC-TV is blueprinting a new and radical departure in programming. It involves a once-monthly series of "spectaculars," each running two hours in length and slotted in cream time segments. They'll be sold to clients currently occupying these choice nighttime periods, who will relinquish their regular shows for the once-a-month super-attractions and participate in a joint bankrolling formula currently being devised.

Within the framework of these "spectaculars," NBC's video execs will shoot for so-called "colossal" attractions heretofore unattainable and which otherwise would be "frozen" out because of the present SRO status.

If, for example, Rodgers & Hammerstein finally okay a sponsorship performance of "South Pacific" on TV, it would be channeled into the two-hour "spectacular" with the clients sharing the tab. Likewise, any other major "first" in video, such as a Danny Kaye TV preem, a super all-star Red Cross show, a major "Frontal Lobe" project, etc., would be earmarked for the once-monthly series.

Initially Sylvester L. (Pat) (Continued on page 55)

B'way Bistros See Boff Biz

Talent agencies and nitery owners anticipate an excellent season in cafes. Perceptivities report that placements this year are above those of last season. The flock of New York nitery openings last week, which introduced the fall cafe season, was sufficiently potent for operators to discard gloomy forecasts that prevailed this past spring and during the hot months.

The Manhattan schnappa stubes opened exceedingly strong. About 200 were turned away for Lena Horne's first showing at the Riviera, Ft. Lee, N. J. There were turnaways at Joe E. Lewis' Copacabana bow. The rope was up at Le Ruban Bleu's debut, and there were standees outside the main upstairs room after his first show got underway.

Returning vacationers also (Continued on page 18)

WCTU'S HADACOL ATTACK

Omaha, Sept. 11. Hadacol has reached the attention of the Women's Christian Temperance Union. Dry outfit has attacked sale of the "dietary supplement" to children, as well as the performance of the Hadacol Caravan in the Public Stadium here, slated for tomorrow (Wed.).

Hadacol contains 12% alcohol, which the makers claim is used merely as a preservative.

Berlin May OK a Tele Biog Series To Punch Over 'The American Story'

DeMarcos Help Sell Fashions in Mpls.

Minneapolis, Sept. 11.

Not content with offering gratis displays of latest modiste creations on beautiful models, to the strains of orchestra music, a department store here is tossing in name acts for added measure.

Dayton's, leading local store, included Tony and Sally DeMarco's ballroom terping with its Nettie Rosenstein fashion show last week to which no admission was charged during their dance interludes. Sally De Marco, of course, wore Rosenstein gowns.

B' Pictures Join Top Product In Upturn at B.O.

Boxoffice upturn which starts early in the summer and has continued into September is providing additional encouragement now to film chiefs in that lesser pix are also doing better biz. The original hypo was given by a series of big-budgeted specials, but audience interest now appears to be extending right down the line.

The big ones, such as "Here Comes the Groom," "That's My Boy," "Capt. Horatio Hornblower," "David and Bathsheba," "Alice in Wonderland," "Show Boat" and others, are still scoring comparatively better than the underslot product. However, lesser pix have picked up in recent weeks to a very encouraging degree. Whether that's a free ride on the coattails of the better films or a reflection of re-

(Continued on page 54)

Irving Berlin, who has ducked any biographical stage, screen, radio or TV—may acquiesce to a video series if it can be made to come off as being typical of "The American story." His TV show tonight (Wed.), under Red Cross Shoes auspices, is only vicariously biographical—the accent, at the songsmith's behest, is a salute to America rather than to himself. By eschewing any personal fee, and agreeing to the show if the shoe company donated \$25,000 to the "God Bless America" Fund of the Boy Scouts and Girl Scouts of America Foundation, this was Berlin's way of again acknowledging his fealty to his beloved adopted land.

The Red Cross Shoes show however, has sparked a possible series that can run 13, 26 or 39 weeks to embrace Berlin's 44 years as a popular songwriter. It would trace his arrival in Castle Garden (pre-Eds Island), as a Russian emigrant, and musically link the Berlin saga and song cavalcade in 30-minute vignettes providing (1). It is for some purpose, say, cause,

School Teeoff Means 50 Acts a Day for N.Y.'s Largest Buyer' Network

With the New York public schools having reopened Monday (10), it's revealed that the grammar schools in this city are probably the largest buyers of talent locally. New York's public school system has a minimum of 50 acts working every school day of the year. The pay isn't of the highest, but it's a comfortable living with most of the talent averaging around \$6,000 annually.

Majority of acts used on the scholastic circuit are magic and puppet turns. There are a few health shows with such descriptive (Continued on page 54)

THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS

A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Japanese Film Cops Venice Fete's Top Prize; Par's 'Carnival' Also Cited

Venice, Sept. 11.

Grand prize for the best all-around picture was handed a Japanese film yesterday (Mon.) at the 12th International Film Festival. Winner is "Rashomon" ("In the Woods"), turned out by the Daiei studios. Akiro Kurosawa directed from a novel by Ryunosuke Akutagawa. Cast includes Tosei Mitomo and Masayuki Mori, among others.

Three prizes for "outstanding" films were conferred upon Paramount's "The Big Carnival" (formerly titled "Acc in the Hole"); "The River," an Oriental International production entered from India, and France's "Le Journal d'un Cure de Campagne" ("Diary of a Country Priest").

Laurels for the three "outstanding" films were of equal value but of different motivation. No prizes for "Best" director were granted, since such encomiums were implied in the "best" picture awards. Billy Wilder directed "Carnival," as did Jean Renoir "The River" and Robert Bresson "Le Journal."

"A Streetcar Named Desire" (WB) was accorded a special prize. This tribute, incidentally, may be awarded by the jury for any motivation not covered by the usual categories.

Jean Gabin was adjudged best actor for his work in "La Nuit" (Continued on page 18)

'Incident' Results From Stockholm Hotel's Bar To Egyptian Tumbling Act

Stockholm, Sept. 6.

The sudden wave of hoodlumism, which has strangely swept the Swedish capital, is said to be at the bottom of the Hotel Lind, a small pension, refusing accommodations to the 4 Itameses, who are on the current bill at the China Stockholm's No. 1 vaudeville. The tumbling act are Egyptians, but Frau Lind told the press that she had "accepted a reservation for four German artists, and if they say Germans they must send Germans. I have a certain standard at my hotel and we cannot accommodate Negroes," as she chose to call the acrobatic family.

It became a minor cauus here, where the Swedes are known for their "broad" thinking.

The local juvenile delinquency, alleged to have "an American jazzmad and American movies influence," is also something very foreign to the normal temper of the Swedish people.

GYPSY, SCOTT SCORE AT LONDON PALLADIUM

London, Sept. 11.

The new four-headliner Palladium show indicates a capacity crowd for its fortnight's engagement. Program, which premied yesterday (Mon.), is topped by Gypsy Rose Lee and her Four American Beauties which went over handsomely. Hazel Scott, in the closing spot, held the audience intact, while local fave Ted Ray landed a big exit hand. The French imports, Campagnos de la Chanson, got the house measure with their tunes.

House was sold out for the first two shows and advance sales were strong for the entire engagement.

Funnyman

Bob Hope

Has his own idea of what the call letters stand for

NBC: Nothing But Commercials

An amusing byline feature in the upcoming

NBC SILVER JUBILEE edition of

VARIETY

Max Gordon to TV As Sinatra Producer; 40G Budget for Show

Legit producer Max Gordon will branch out into television as producer for CBS of the upcoming Frank Sinatra show. Gordon has signed a long-term pact with the web, and may double into other programs as soon as the Sinatra show, which tees off Oct. 9, gets rolling. Sinatra will air opposite Milton Berle's "Texaco Star Theatre" on the rival NBC video web, the Tuesday night 8 to 9 period.

With the show carrying a \$40,000 talent and production budget, CBS has pacted the Andrews Sisters to guest on the preem, with other surrounding acts still to be selected. Jack Benny has been set for the Nov. 13 show when he comes east for the Friars testimonial for the comedian. Show will start from N. Y., but may shift its origination to Hollywood later in the season, depending on Sinatra's film work. CBS has only recently started to pitch the show to potential sponsors, since the details were only finalized this week.

Jack Donohue, who directed the singer's show last season on CBS, will again direct. Harry Kurnitz, the screenwriter, Artie Auerbach and Al Schwartz will handle the scripting.

Pugnacious Pooch Routs Ponderous Pachyderms

Greensboro, N. C., Sept. 11.

Seven elephants had the shakes after being chased out of town at Louisville, N. C. by a pugnacious little dog who attacked the circus parade here and caused a cross-country stampede.

The animals went AWOL from a parade through town by the Campa Circus Co. of Gonzales, Tex.

Employees of the circus organized a safari and started in pursuit, and finally led them out of a swamp three miles east of Louisville. One of the smaller elephants almost got stuck. He had to be helped out of the swamp on path of brush and logs.

B. C. Davenport, owner of the elephants, said it was unusual for the pachyderms to go onto soft ground. He reasoned they must have been badly frightened.



BOB MORRIS

During the past year he's sung more songs and indeed more shows on television than any other pop singer in the business. That covers a lot of territory but this record speaks for itself. We'd like to play it for you.

Management
PHIL EDWARDS
1420 Broadway
1-Love 7-2045

Met Adding More Legit Producers

With Tyrone Guthrie, London's Old Vic director, pacted to stage a new production of "Carmen" for the Metropolitan Opera Assn this fall, the Met's legit ties begin to stand out all the more. Three theatre people are already set to do opera productions at the N. Y. house this season. Margaret Webster will stage the season's Nov. 13 opener, "Aida," Alfred Lunt, making his bow as an opera director, will put on a new version of Mozart's "Così fan Tutte," in English. In addition, Garson Kanin is rehearsing the special company of "Die Fledermaus," which the Met will send out on tour this season.

Legit angle became prominent last season, with advent of Rudolf Bing as the Met's new general manager. He wanted "a breath of fresh air" from Broadway, he said. Miss Webster was brought in to stage last season's opener, "Don Carlo," thus not only being her first attempt at opera staging but also the first time a femme has ever put on an opera at the Met. Critics called it one of the season's best jobs.

Kanin was originally called on by Bing to do a new libretto for "Die Fledermaus," with Howard Dietz furnishing the lyrics, and Kanin was then asked to stage the work. It was the season's big hit, setting an all-time record in the Met's 67-year history for number of performances in one season. Its

(Continued on page 18)

ROZ COURTRIGHT MAY EXTEND EUROPE TOUR

Hernando Courtwright, president and managing director of the Beverly Hills Hotel, returned from London by air yesterday (Tues.) and flies back to the Coast after the Robinson-Turpin fight tonight (Wed.). His wife, singer Rosalind Courtwright, is remaining in London considering offers from the Chez Carrere, Le Drap d'Or and Chez Florence, all in Paris, as well as other bids from theaters in Rome and Milan.

If singer doesn't accept any of the foreign dates, she'll return to the U. S. to play rooms lined up for her by Music Corp. of America. It was their first European jaunt.

Hepburn Back Home After Pic; Other Arrivals

Katharine Hepburn, who costars in Horizon Productions' "African Queen" with Humphrey Bogart, returned to New York yesterday (Tues.) on the Queen Elizabeth. Studio interiors on the indie venture were just completed in Britain. Location work was lensed in Africa.

Also arriving was actress Geraldine Brooks. She has a top role in the French-made film, "Beat the Band," which recently finished shooting in Paris. Other show biz passengers included music comedy star Irene Manning, actress Constance Collier, Howard S. Cullman, leg hagger, and Ted Mack, radio-TV amateur hour emcee.

East Vs. West for TV Dominance

The coming months will probably witness an all-out competitive battle between the east and west coast impresarios for dominance as the major TV production centre. In some quarters the opinion is expressed that the current slugs between theatre TV vs. home viewing, or the perennial pix vs. video battle, will pale in contrast to the jockeying that's on tap to establish a "home base" for television.

While on the one hand there are a flock of adherents to the Eddie Cantor camp in subscribing to the belief that perhaps 80% of TV will "go Hollywood," just as all the major attractions in radio staked their claims on the Coast back in the '30s, the "stay east" advocates are equally as convinced that the Gotham know-how will forestall any such general exodus.

Meanwhile the agencies are between in trying to formulate a TV modus operandi for the future. With the tobogganing of sponsored radio attractions emanating from the Coast over the past couple of seasons, many of the agencies have either shuttered their Hollywood offices or drastically retrenched. A widespread "go Hollywood" movement in TV would necessitate a revitalizing of their Coast offices and personnel, probably cueing wholesale N. Y. to L. A. shifts of key men.

DEANA DICKERING FOR LEGIT SHOW IN AUSSIE

Jeritza to Do 'Salome' At 73; Second Comeback In Her Native Vienna

Vienna, Sept. 4.

After a Salzburg song recital during the Music Festival there, Maria Jeritza, 73-year-old diva, returned to Vienna this week for a second annual comeback of opera and concert appearances. Last year Jeritza scored in "Tosca" at the State Opera. This year she intends to expand the repertoire to include appearances in "Rosenkavalier" and the Richard Strauss "Salome" roles in which she was sensational a generation ago.

Local opera aficionados are particularly amazed at Jeritza's decision to do "Salome," where she will be inevitably compared to such international favorites as Ljuba Welitsch and the new and youthful German star, Christl Colitz. "Salome" is a demanding and sexy role requiring vocal agility along with a lavish flesh display in the "Dance of the Seven Veils."

Run on opera tickets for "Salome" started the moment Jeritza's appearance was announced, and a sellout is assured. Diva works free, giving her fee to local musical charities and the fund for rebuilding the big opera house on the ring, bombed out in the last days of the war. It is slated for a 1952 opening.

The night of Jeritza's return, a big crowd, with a brass band, gathered before Hotel Krantz and serenaded her until she responded with balcony bows and tossed flowers to admirers. They don't do this for modern-day operatic favorites. Jeritza's husband, J. P. Seery, Newark, N. J., umbrella manufacturer, accompanied her here.

House Red Probers Meet Prior to Film Hearings

Hollywood, Sept. 11.

Rep. Donald L. Jackson has launched exec hearings of the House Un-American Subcommittee in the Federal Building prior to resumption of the Red probe hearings next Monday (17). Jackson has been here several weeks.

Other committee members and Counsel Frank Tavenner, Jr., are due later in the week. Between 35-40 witnesses have been subpoenaed for sessions expected to last two weeks.

A number of these are admittedly friendly and expected to divulge names of party members.

Four of the 40-odd subpoenaed were questioned Monday by Jackson and investigator William Wheeler. Reuben Shipp, co-writer of the "Life of Riley" airshow, was the first called. He issued a statement later to the effect that he refused to be intimidated into cooperating with the committee. Others called included art directors-animators Eugene and Bernyde Fleury and furniture man Percy Solotroy.

Shipp was told to appear at the public hearing Sept. 20.

Barring last-minute change, hearings won't be televised. Rep. John Wood, chairman, notified KTTV that the hearings "in all probability" will be the same as in Washington, sans video. KTTV is one of several videocameras which pitched for the coverage.

Don Tatum, ABC video veep, says net asked Washington long ago but never got reply. Neither did Klaus Landsberg, KTLA veep, on a similar request. Jackson has indicated he favors televising it but it's up to the full committee.

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VARIETY Inc.

New York 19, N. Y.

154 West 46th Street

PIX BACK TO TOP-PRICED NOVELS

Hike to \$2.60 Brings No Squawks As TV Sees Record Ray-Randy B.O.

Theatre television will reap its biggest gross to date when big-screen houses air the Ray Robinson-Randy Turpin middleweight championship bout on an exclusive basis tonight (Wed.). Fight is to be carried by 14 theatres in 11 cities (excluding metropolitan New York, where the bout is being staged) and the houses have upped their ticket tabs for the event to new highs, ranging from \$1.95 to \$2.60.

That the theatres will have no trouble selling out was demonstrated by several houses which sold reserved-seat tickets in advance and posted the SRO sign almost as soon as the fix went on sale. Despite the upped price, exhibs reported not a single squawk from the fight fans. One exhib said it was not a question of price with patrons but whether "we can get in to see the fight." Warners' Stanley, Philadelphia, for example, which is charging \$2.60 for its 3,000 seats, had a cashier work only two four-hour shifts on the reserved seats before they were gone. House then sold standing room at \$1.50.

Royale Theatre, Philly, which is in a low-income Negro neighborhood, has also sold out its 1,000 seats at \$1.95. Theatre plans to sell standing room starting about half-an-hour before fight time tonight. Royale has received a number of calls from Negro fight fans in Baltimore requesting tickets for the bout. It's to be carried in Baltimore only by Loew's Century, at which Negroes are not permitted. Century, incidentally, is one

(Continued on page 4)

Disney Eyes Suits Vs. Exhibs 'Linking' His 'Alice' With Bunin's

Numerous exhibs playing the Lou Bunin version of "Alice in Wonderland" are being threatened with legal action by Walt Disney for advertising that in one way or another gives the impression the pic is the also-current Disney version. Souvaine Selective Pictures, which is distributing the Bunin film, is not involved.

Offending exhibs, Disney attorneys charge, have purchased paper from National Screen Service on the Disney film and then doctored it for use with the Bunin pic. In most cases this has consisted in elimination of Disney's name, but use of the Disney characters. Since the latter are copyrighted, lawyers claim they have an open-and-shut case.

One drive-in went even further. It used the Disney three-sheet and eliminated the Disney name above it. However, underneath was printed "Also Walt Disney short subjects." Catch was that the "short" and "short subjects" were printed in minuscule type, while the "Walt Disney" was tremendous. Overall impression thus given was that "Alice" was the Disney version.

National Screen Service, which handles accessories for the major companies, sells posters to anyone, whether or not they're playing a pic. Getting the Disney paper is no problem to exhibs.

McCarthy Returning

From Europe Sept. 20

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, returned, back at his desk in New York about Sept. 20 following his current three-month tour of Europe. He was slated to arrive in Paris yesterday (Tues.) from Venice where he had been attending the film festival.

McCarthy has also been in Spain, England and the Scandinavian countries on various film negotiations. He's now working on a new Franco-U.S. agreement to replace the present pact.

O'Hara to Coast

Joyce O'Hara, acting proxy of the Motion Picture Assn. of America, will plane out of N. Y. tonight (Wed.) for the Coast for confabs with studio heads. O'Hara will also keep an eye on the revival of the House Un-American Activities Committee hearings in Los Angeles Sept. 17.

She'll be in Hollywood for several weeks.

Stockholder Unit Takes Bows For RKO's 10c Divvy

The 10c per share divvy declared by RKO Theatres last week was claimed by a spokesman for the dissident stockholder group in the company to have resulted from its action. He pointed out that he could name at least a dozen proxy controversies in the past couple years where dividends were declared or upped in order to influence minority stockholders in favor of the management.

Loose confederation of shareholders, led by Wall St. broker David J. Greene, is, meantime, going ahead with formalization of itself into a minority stockholders' committee. This is in preparation for a fight for control it plans to wage at the annual meeting in December.

Howard Hughes now owns controlling interest in RKO Theatres, but his stock is in the hands of a trustee, in accordance with the antitrust decree. Greene group, which claims control of at least as many shares as Hughes, wants representation on the five-man board, all the members of which were named by Hughes.

Compromise is still possible, rep of the Wall St. federation declared, although there have been no conferences or negotiations with RKO execs recently to indicate such likelihood. Greene has met with Sol A. Schwartz, pres of the circuit, but nothing came of it.

Greene group has had reps out of town meeting with important stockholders and lining up their

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TOA's Sullivan Again Blasts 'Life' Mag's Blast

Washington, Sept. 11. Full-fledged attack on Life magazine, which recently carried an article "unfavorable" to the film industry, was launched by Gael Sullivan, exec director of the Theatre Owners of America, at a luncheon meeting of the Advertising Club of Washington here yesterday (Tues.).

Apparently in reference to heavy advertising by major film companies in Life, Sullivan said, "I am wondering how long we as an industry must go on financing our own blackmailers. Life should stop at our table, rather than sitting on our throat."

Sullivan explained that the industry provided the armed forces with 44,000 free prints during World War II, and added, "Did Life give away any free 'subscriptions'?" Both Life and Time reporters were said to be at the meeting.

Coast Film Earnings Up

Sacramento, Sept. 11. Average weekly earnings in the film studios went up to \$105.88 during July, compared with \$101.27 a year ago, according to the California Labor Statistics Bulletin. Hourly earnings for the month averaged \$2.53, against \$2.47 for July, 1950.

SEE 'BIG' FILMS AS BEST COINERS

Hollywood's going back to high-priced novels as source material for films. Demonstration at the box office in the past few months that big pix are now the industry's prime moneymakers has swung the studios back to thinking in terms of expensive bestsellers.

Purchase of three important novels at upper-bracket prices in the past three weeks is the tipoff to the new trend. Story editors see it leading to a flock of buys during this coming fall and winter at increasingly rising prices.

Whether the new demand for "big" pix will also send Hollywood back to Broadway for story material remains to be seen. Story editors think it likely. Legit buys by studios have greatly lagged in the past few years because of high prices being sought by playwrights and producers.

The three books purchased in recent weeks are "The Caine Mutiny" by Herman Wouk, which Stanley Kramer bought for \$65,000; "The President's Lady" by Irving Stone, which 20th-Fox acquired for \$75,000, and "My Cousin Rachel" by Daphne du Maurier, which 20th

(Continued on page 17)

U.S. Should Combat Pic Curbs Abroad in Tie-In With Foreign Aid: Daff

U. S. Government's display of interest in various foreign countries, via financial assists, should be matched by an interest in the welfare of Hollywood pic abroad. Alfred E. Daff, Universal's global salesopper, declared in N. Y. Monday (10) following a six-week worldwide tour.

American pic product has a vast foreign audience, Daff stated. He said this will continue unless the films are legislated out of the various foreign markets. U. S. State Department should take an active role in combatting any threats of new restrictions on the Hollywood output.

While biz abroad is at a healthy level, Daff operates on the theory "it's never so good it can't be" (Continued on page 17)

National Boxoffice Survey

Post-Holiday Clips Trade; 'David' Takes Over 1st, 'Leatherneck' Second, 'Groom' Again Third

Although the weather continues fairly moderate in many key cities covered by VARIETY this week, usual post-holiday letdown along with a plethora of holdovers will make current week's overall total substantially lower than a week ago. Additional bookings for some of ace product released last week are causing a big reshuffle in top rating pix.

"David and Bathsheba" (20th), rated one of outstanding comedies at boxoffice last session is taking over the No. 1 spot with bookings in some 10 key spots covered by VARIETY. Taboos are being swollen by upped scale engagements.

"Flying Leathernecks" (RKO), fifth a week ago, is soaring to second position, with about 16 engagements. Here Comes Groom (Par) continues third as last week although numerous dates are held over.

"People Will Talk" (20th), which was sixth in preceding round, is winding up a pretty well "His Kind of Woman" (RKO) will finish fifth. "Jim Thorpe" (WB) is pushing up to sixth being seventh a week ago. "That's My Boy" (Par) is now 100% holdover, currently in top position. To the seventh, it has not been No. 1 champ. "Moonlight Bay" (WB), with some fresh bookings, is taking eighth money. "Meet After Show" (20th), which was 10th a week ago, is finishing ninth. "Iron Man" (U.S.A.), "Belvedere" (20th), and "Rich, I'll Pay" (20th)

Film Execs Encouraged at Biz Despite Return of Major TV Shows

Skouras Abroad Next Week

Spyros Skouras, 20th-Fox proxy, is now expected to plane out of N. Y. for Zurich, Switzerland, Sept. 20, to witness final demonstrations of the Swiss Eidophor theatre color TV system.

A number of 20th-Fox engineers are expected to accompany Skouras. Hope is that the system will be available for demonstration at the company stockholders' meeting in N. Y. Oct. 4.

See Wolfson Drafted to Top TOA at Meet

Possibility that Mitchell Wolfson of Miami will be drafted to head the Theatre Owners of America at the annual convention and trade show at the Hotel Astor, N. Y., Sept. 23-27, is likely, the TOA grapevine reports.

However, Wolfson, co-owner of the Wometco Circuit, last year indicated that he wanted to bow out as chairman of the TOA board. Whether TOA members will prevail upon him to accept the post is a moot question.

Present indications are that a definite effort will be made to elect a president from a section of the country other than the northeast, which has had a monopoly with Arthur Lockwood and Sam Pinanski heading the national organization. Pinanski has served for the last two years.

Two other proxy possibilities each far from New England and both high in TOA national affairs are Myron Blank of Iowa and Sherman Corwin of Southern California.

Standing committees for the convention, named by general chairman Si Fabian, are as follows:

Theatre television, Mitchell Wolfson, Wometco Circuit, Miami, distributor-exhibition, Walter Reade Jr., Walter Reade Theatres, N. Y. (Continued on page 17)

Film execs are finding much encouragement in the strong biz racked up by pix over the weekend despite the return to the air of a bevy of big TV shows. Saturday-Sunday theatre b.o.s. were excellent throughout most of the country.

Weekend was viewed as crucial in telling whether the hefty hypo that film biz has enjoyed this past summer had a semblance of permanency or whether it would be washed away with the seasonal comeback of the big tele shows.

Good grosses, therefore, were viewed with more than usual enthusiasm. They're not being taken as indicating anything final in pic vis-a-vis TV, however, pending a return of other important shows during the next couple weeks and further testing of last weekend's results.

Top tele Hooper grabbers that went back on the air last Saturday (8) were NBC's "All-Star Revue," on which Ezio Pinza made his TV debut and the alternating stars of the show for the season (Ed Wynn, Jimmy Durante, Jack Carson and Olsen & Johnson) did guest shots. (Continued on page 19)

Chaplin, Lloyd Still Nix Their Post-1917 Pix For TV, Despite Offers

Hollywood, Sept. 11. Despite numerous overtures, there's little chance that comedies made by Charlie Chaplin and Harold Lloyd since 1917 will be available to video for several years. Reps of the two comedians admit that numerous offers have been made during the past year for TV rights to the large backlog of silent two-reelers and both silent and sound features made by the two comedians but all pitches have been rejected.

Position of Chaplin is unique in that he holds full ownership to all of his pictures made since 1917. (Continued on page 17)

VARIETY

Trade Mark Registered
FOUNDED BY SAM SILVERMAN
Published Weekly by VARIETY, INC.
Harold E. Nichols, President
154 West 46th St., New York 19, N. Y.
Hollywood 28
6312 Yucca Street
Washington 6-3800
3202 National Press Building
Chicago 11
612 No Michigan Ave.
London WC1
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 104

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
\$15 a Year. \$20 Foreign

Theatre TV Sets Giants-Rams Grid, Defense Training as Public Service

In an attempt to prove both the versatility and public service aspects of theatre television for the upcoming Federal Communications Commission hearings on the granting of exclusive channels, Theatre TV Network this week patted for its first football game pickup and also the initial use of big screen video for training purposes.

To test the training technique TIN prez Nathan L. Halpern arranged with the Federal Civil Defense Administration to utilize theatre screens in New York, Philadelphia, Baltimore and Washington for instruction of more than 11,000 civil defense workers Saturday (15). Theatres are offering their services free for the experiment and, if it's successful, the Civil Defense unit plans to extend the training to all cities in which theatres are equipped for big-screen TV.

Hour-long show is scheduled for 9 a.m. before the boxoffices open for the day at the Broadway Paramount-Warners Stanley in Philadelphia, Loew's Century in Baltimore, and the RKO-Keith Washington. For the first time in theatre TV, the audience will be able to talk back. Through telephone circuits especially installed for the test, spectators will be able to ask questions of the civil defense instructors who will originate the show in Washington.

While the training of civil defense workers naturally is of paramount importance, the theatres also are not losing sight of the fact that the unique adaptability of theatre TV for such public service work will serve them in good stead when they apply to the FCC for

(Continued on page 15)

20th-Fox Asks FCC For Right to Share Industrial TV Setup

(Washington, Sept. 11)

A proposal which would make it unnecessary to assign a special band of frequencies for theatre television was made in a petition filed last week with the Federal Communications Commission by 20th-Fox. Company requested the agency to enlarge the issues at the theatre TV hearings scheduled for Nov. 26, to include consideration of possibilities of using microwave frequencies (6425 to 6775 mc) already allocated for various industrial services.

Through its Washington counsel Welch, Mott & Morgan, 20th contended that theatre TV is as much entitled to share in the use of frequencies assigned to the Industrial Radio Service as are other users of the IRS band. Company pointed out that rules for IRS do not exclude theatre TV.

Petition asserted that it was only recently, upon reviewing possibilities of the proposed theatre service through informal conference with Commission staffers, that it was discovered that theatre TV may be eligible for use of IRS frequencies. However, if the Commission should determine that theatre TV is not eligible, petition urged that IRS rules be amended to include theatres.

Iris Barry Exits Modern Museum; Griffith Replaces

Iris Barry, director and curator of the Museum of Modern Art, N. Y., film library, has resigned. She has been succeeded by Richard Griffith, who was her assistant and prior to that was executive director of the National Board of Review.

Change took place early in the year but has never been publicly disclosed. Miss Barry has retired and is living permanently in the south of France. She had been associated with the Museum since 1932 and before that was motion picture editor of the London Daily Mail.

Griffith, 39, is also a former film critic. He won a Rockefeller Foundation fellowship in 1937 for research in film history. He also served as New York film correspondent for the Los Angeles Times. This is his second stretch at the Museum. He returned about two years ago after previously having been assistant to the curator from 1940 to 1942.

1-Day Truce

Despite the battle between theatre television and home video for rights to certain sports events, the theatres may cooperate in boosting home TV for at least one night. NBC and the N. Y. Herald Tribune are planning special birthday ceremonies Sept. 20 between halves of the N. Y. Giants-Los Angeles Rams pro football game, which the theatres are to carry on an exclusive basis. As a result, it's likely that the big-screen houses will pick up the ceremonies as their half-time filler.

IBC, which is celebrating its 25th anniversary, is putting up an all-star talent display for the between-halves show, including such names as Milton Berle, Jimmy Durante, Sid Caesar and Imogene Coca, Olson & Johnson, etc. In addition, NBC board chairman Niles Trammell, along with Whitelaw Reid, Herald Tribune vice president, will be on hand to receive special plaques.

Pix Forces Mass For Drive to Get Video Channels

Massing of film industry forces for the fight to obtain exclusive theatre television channels was furthered Monday (10) in an all-day battle of the Motion Picture Assn. of America's video committee with representatives of exhibitor organizations, attorneys, engineers and the National Exhibitors Theatre TV Committee. Meet comprised mostly an exchange of ideas and suggestions, with no decisions arrived at on any specific points.

Group approved the appointment of an engineering committee to coordinate recommendations for the standards to be adopted. With indie exec S. M. Fabian in the chairmanship seat, the exhibits presented their views on the basic issues involved in girding for the unified stand before the Federal Communications Commission. Under discussion were such items as the number of channels that might be needed, whether it will be better to have them operated by the industry or to lease common carriers, the advisability of attempting

LOW-PRICED TV UNIT IN ASBURY FITE BOW

Another new low-priced theatre television unit will get its first test tonight (Wed.), when Walter Reade's St. James Theatre, Asbury Park, N. J., preens the equipment manufactured by Trad Television, Inc. Unit an instantaneous projection model similar to the RCA projector, is priced under \$10,000, and Trad is rushing production of a number of them for sale to exhibitors.

Theatre TV Enterprises, syndicate comprising a group of Philadelphia exhibits and businessmen has meanwhile finalized the list price on its unit at \$8,495. Outfit which has already installed a system at the Royale Theatre, Philadelphia, is asking \$1,500 down, with the remainder to be financed. According to a spokesman for the group, there are no additional charges for installation. Designed mainly for smaller theatres, the unit can be mounted in the third or fourth row of the orchestra at a sacrifice of only four seats. List price also includes the special screen required.

Trad system, according to company spokesman, can be installed in a theatre's regular projection booth and is simple enough in operation to be handled by regular boothmen. Included in the price is the main set, along with a stand-by unit. It throws a full 20-foot picture, same as the RCA system.

Writers Win \$9,500 For 'Pirate' Piracy

Los Angeles, Sept. 11. Jack Pollexfen and Aubrey Winsberg won a \$9,500 verdict in their piracy suit against Columbia Pictures, Kay Pictures and Sam Katzman in Superior court.

Writers charged they submitted their original story, "The Pirate and the Slave Girl," to Katzman, who used it to produce "Barbary Pirates" for Columbia release.

RKO Keeps Faith With Exhibits in Nix of Radio Sale of Ray-Randy Fite

Exclusive theatre rights to the Ray Robinson-Randy Turpin middleweight title fight tonight (Wed.), the Kennedy ticket agency here for the first time is handling tickets for the event at the Warners Stanley Theatre.

Agency advertised all last week in Philly newspapers that it had tickets on sale for \$3.50. Price includes the \$2.60 gross charge of the Stanley, plus \$1.20 agency commission, which is the legal added bite for theatre tix here.

TOA's N. Y. Convention to Hear:

'Exhibs Must Merge With Video'

Tix Agency Handles TV'er

Philadelphia, Sept. 11. Underlining the hot interest in the theatre TV coverage of the Ray Robinson-Randy Turpin middleweight title fight tonight (Wed.), the Kennedy ticket agency here for the first time is handling tickets for the event at the Warners Stanley Theatre.

Agency advertised all last week in Philly newspapers that it had tickets on sale for \$3.50. Price includes the \$2.60 gross charge of the Stanley, plus \$1.20 agency commission, which is the legal added bite for theatre tix here.

\$700,000 Advance Switches Fidelity From 20th to RKO

A \$700,000 advance offered by RKO is reported to have been a principal reason for the switch by Fidelity Pictures of release of its "Chuckaluck" from 20th-Fox to RKO. Pic, produced by Howard Welsh for the indie unit in which he's partnered with A. Pam Blumenthal and Joseph Seidelman, stars Marlene Dietrich, Arthur Kennedy and Mel Ferrer.

Fidelity was able to cancel its distribution deal with 20th since the company couldn't send the pic into release until next year. Partiers were anxious to start liquidating it sooner because of the expense of continuing to tie up the \$900,000 invested in "Chuckaluck."

The opportunity to get the RKO deal with a \$700,000 advance was thus particularly welcome. Coin was used to completely pay off the bank loan and most of the investment of second-money sources.

Investors are left with a very small portion of the film. Among the heaviest angels is J. Arthur Warner, Wall St. broker, who is investing in a series of Fidelity pix.

L. A. to N. Y.

Luther Adler
Richard Arlen
George Ba'anchise
Louis Berg
Trot Carle
John Carroll
Alfred E. Daff
Jane Froman
David Golding
Farley Granger
Coleen Gray
Clarence Greene
Jennifer Jones
Forrest Judd
Joseph Kaufman
Henry Koster
Arthur B. Krim
John Lavery
Sonya Levien
Jeff Livingston
Roddy MacDowall
Beverly Michaels
Mitch Miller
Thomas Mitchell
Patti Page
Milton R. Rackmil
Henri Rene
Cyril Ritchard
Lina Romay
Russell Rouse
Natalie Schafer
David O. Selznick
Irene Mayer Selznick
Dinah Shore
Charles Simonielli
Mike Sloane
Jan Sterling
Forrest Taylor
Kay Thompson
Jean Wallace
Cornel Wilde
Williams Brothers
Louis Wilson
Shelley Winters
Blanche Yurka

N. Y. to Europe

Judith Anderson
Lois Andrews
Cornell Borchers
Joseph L. Breen
Sherry Britton
Warren Caro
Eric Daniell
Mischa Elman
John Garfield
Stanley Gilkey
Farley Granger
David E. Green
Celeste Holm
Vladimir Horowitz
Jennifer Jones
Elias Lapidere
Louis Liptone
Marie McDonald
Guthrie McClintic
Joseph McConnell
Darius Milhaud
Lucien Nachbaur
Harold Salemson
Ned Schuyler
David O. Selznick
Judy Wahn
Shelley Winters
Blanche Yurka

Europe to N. Y.

Lauren Bacall
Humphrey Bogart
Gwendoline Brooks
Al Gapp
Marguerite Chapman
Cyd Charisse
Constance Collier
Howard S. Cullman
Marcel Dario
Ben Henry
Katharine Hepburn
Svd Hyams
Alfred Katz
Efrem Kurtz
Frederick Lehner
Fulton Lewis, Jr.
Ted Mack
Irene Manning
Tony Martin
Dimitri Mitropoulos
William Satori
Sam L. Seidelman
Robert E. Sherwood
Henry Souvaine
Gloria Stroock

N. Y. to L. A.

Wendell Corey
Hernando Courtright
Sonja Henie
Monica Lewis
Jerry Paris
Harvey Stone
Astrid Varnay
J. Arthur Warner

DISTRIBS' CLEARANCE BLUES

U-I Returns to High-Budget Films But With Accent on Stars, Not Art

Universal International, in shaping new production plans that will return it to a limited number of high-budgeters each year, is plotting a complete switch from the heavy-cost product that got it in trouble three years ago. Eight new pix planned with budgets of up to \$1,000,000 or more will be in the same novelty-action genre as in the past year have put U-I on the profit highway.

Difference will be in increased star value, for which the studio will lay out the added coin. Subject matter accounting for present success won't be tampered with. There will be no return to the arty or sophisticated type product, such as "All My Sons," "Another Part of the Forest," "Letter to an Unknown Woman" and other expensive pix which ran U-I heavily into the red.

Part of the return to big-budgeters is to widen the grossing potential of the company's distribution setup. Feeling is that U-I is now the undisputed leader in catering to some 8,000 accounts that lap up the type of product it has been making, but that there are 10,000 other houses from which it should be drawing coin.

Purpose of the new type production is to tap this market. It is felt that can be accomplished by broadening and varying the U-I program without, in the process, jeopardizing the company's present favorable niche.

U-I will put 36 productions in all before the cameras during the fiscal year starting next month. Half of the entire output will be in color.

Double Purpose

New program, it is hoped, will mean not only the bigger product goes into the previously untapped houses, but that possibly it will pave the way also for bookings on

(Continued on page 17)

Bennett-Wanger As M.C.s of New Series of Vidfilms

Hollywood, Sept. 11.

Motion Pictures for Television, Inc., which acquired hundreds of old features for video, including a block of Monogram pix, plans production of new telepix to be financed by a subsidiary, Des Moines Enterprises Inc. Eliot Hyman, David Stillman and Matty Fox, before returning to N. Y., closed a deal for the first series of 26 half-hour vidpix with Joan Bennett and Walter Wanger as execs.

Ralph Branton, Monogram Pictures board nominee, is also reported associated with group. Edward Lewis, who spent six months setting the deal, will be executive producer, William Stephens taking charge of production. Hyman said he has lined up ample sources of financing for a total of eight series.

Miss Bennett and Wanger will introduce each of the first 26, with Miss Bennett starring in two. Procedure is to secure package deals, with the San Jafe agency contributing five packages, including script, stars and director. Lewis, who will have to approve each setup, says agencies have already submitted a total of 22 of the 26 needed. Each project, being a separate package, will be available for syndication on individual rather than block basis. Plans have been set up for advance payment and profit participation to packages and stars.

Name Heerman Ass't To Mono-AA's Mirisch

Hollywood, Sept. 11. Walter Mirisch, Monogram-Allied Artists executive producer, today named Richard Heerman as his assistant. Latter is associate producer on "Rodeo," a Monogram Cinecolor venture starring Jane Figh and John Arthur, which Mirisch is personally producing.

Heerman also served as associate producer on the company's recently completed science-fiction pic, "Flight to Mars." He supervised cutting of a number of high-budget Mono-AA features since joining the organization in 1945.

1-a-Month Color Pic Slated From Mono for '51-'52

Guarantee of at least one color picture a month among the total Monogram and Allied Artists releases of 45 features during the 1951-52 season was assured in New York yesterday (Tues.) by Monogram prez Steve Brody. Production will be paced at four pictures monthly.

Pointing out that "this year is the most successful in the history of the company" consolidated for the fourth quarter ending June 30 exceeded any quarter in history of the company, and firm had combined earnings of \$258,118 for the first nine months of the fiscal year, Brody predicted that the year's stockholders' report the last week of this month or the first in October will show even greater gains.

The color phase of the Monogram 1951-52 season, Brody stated, began eight months ago, and there are now five color pictures completed. In Cinecolor, with two others ready to roll. Another tint film, in Technicolor, is now in production in England. It's "24 Hours in the Life of a Woman," starring Richard Todd, and it's part of a production deal Monogram has with Associated British Pictures calling for two pictures a year for three years. Plans also are underway for pictures produced in Japan with the Shochiku Co.

Morey Goldstein, vicepres and general sales manager, reported that a new sales policy for the new Monogram program will be outlined at four regional sales meetings to be held during the next 30 days. First meeting is set for the Warwick Hotel, N. Y., Sept. 22, for sales representatives from Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, New Haven, New York, Philadelphia, Pittsburgh, and Washington. Second confab will be Sept. 29 for the midwest exchanges either in Chicago or Kansas City. Southern and western sessions will be set within the next few days.

Bernstein Back to Britain But Due Back in Month

Sidney Bernstein planned back to England over the weekend after five weeks in New York. He expects to return, however, in about a month to begin active work on the Coast with his producing partner, Alfred Hitchcock, on a film for their indie unit, Transatlantic Pictures. Latter releases through Warner Bros.

Bernstein returned to England to look into the affairs of the Granada Circuit, which he and his brother Cecil operate there. He's been on a script search in the U. S. He said prior to leaving that he and Hitchcock now have three or four prospects, and will make up their mind on one of them when he returns.

Geo. Skouras Heading
Brotherhood Pic Unit

George Skouras, prez of the Skouras circuit, will be national chairman of the Motion Picture Division for the 1952 Brotherhood Week.

Exco committee

of the division meets at a luncheon at the Hotel Waldorf-Astoria, N. Y., tomorrow (Thurs.), to discuss plans for the coming year.

QUICK PLAYOFFS SOCK 'EM HARD

In the light of recent court decisions, some distribs now are singing the blues over their own action in drastically cutting clearances in thousands of situations across the country. They now believe they cut them too much and unnecessarily, and the resultant quick playoff of pix has worked to their disadvantage.

The N. Y. Federal Court and the U. S. Supreme Court, in opinions in the industry antitrust suit, said clearances must be "reasonable." Under this edict, the film outfits went on their clearance-reduction spree. Some lawyers now think they showed an overabundance of caution in their effort to comply with the courts.

In back of this thinking was the recent decision by Federal Judge Leon R. Yankwich which rejected a \$300,000 suit against the distribs by Fanchon & Marco in behalf of its Baldwin Hills Theatre, L. A. Jurist approved clearances of 21 days after first-run in L. A. and similar areas.

Judge Yankwich also said the fact that various of the distribs operated on the same clearance system was not in itself illegal. He said, in effect, this uniformity of clearance constituted business logic, reasoning that all the companies had the same problems and came up with the same solutions for the gain and protection of each individually.

Lawyers interpret Judge Yankwich's opinion as clarification of the decree in the industry case. They figure it makes it clear that there's justification in three-week clearances in some areas. Also, they are likely to be less fearful about uniformity in the spacing of

(Continued on page 19)

SAG Cancels Lippert Pact Over TV Sale; Preps Vid Pay Talks

Hollywood, Sept. 11.

Screen Actors Guild opened its campaign to secure added payment for players appearing in theatrical films that are sold to television by cancelling its contract with Robert L. Lippert Productions as of Nov. 3. Notice of cancellation contains the clause: "We offer to meet with you and the Independent Motion Picture Producers Assn. to negotiate a new contract."

Reason given for the cancellation was that Lippert had sold several pictures made after Aug. 1, 1948, to TV without negotiating with the Guild on added pay to actors for their television rights. Guild bases its action on a section of the 1948 contract, which says in part: "If the producer shall televise or license televising of any new motion picture film, the Guild may cancel this contract on 60 days' written notice."

Lippert recently sold half a dozen unprofitable films to television in order to recover their negative costs. He sold none that paid at the theatre boxoffice. He refused to discuss the cancellation, declaring the case was in the hands of E. E. Chadwick, head of IMPA. Latter declared that members of his organization reserved the right to distribute their pictures in any medium that will recoup the negative costs.

**ZANUCK ADDS 16 PIX
TO 20TH'S 1951 SLATE**

Hollywood, Sept. 11.

Darryl F. Zanuck, just back from a vacation in Europe, announced a production program of 16 starters before the end of the year, in addition to five features currently before the cameras.

Zanuck's Fox production chief expressed optimism over the film situation and predicted a definite trend at the boxoffice.

Majors Advised to Nix Admish-Price Fixing to Avoid Conspiracy Suspicion

Aleman, Jr., Woos U.S. Producers for Mex Co.

Hollywood, Sept. 11.

Miguel Aleman, Jr., son of the Mexican President, has set up Cine Matografica Tele Vox, Mexico City, for co-production of American-Mexican pix in association with Hollywood producers Richard Tompkins, former general manager-treasurer for RKO at the Mexican Churubusco studios. Aleman is here trying to interest Hollywood producers offering partial financing.

Deal involves Aleman paying all below-line costs. Hollywood producers assuming above-line costs. Tompkins expects to set three pix with first to roll in November. Others are to be at three-month intervals.

Judge Ford decided the fixing of admissions in itself is no violation of the Sherman antitrust laws. However, there would be a violation upon evidence the companies had engaged in a conspiracy.

Thus, Judge Ford's decision is consistent with the Supreme Court's edict banning the increased scales. Supreme Court had found a conspiracy and the film outfits are consequently bound by the injunction against the tilted ticket prices.

Distribution lawyers said the Ford decision was especially significant because, if sustained, it would rule out from future percentage fraud cases the appended scale angle from exhibitors' defense.

Judge Ford said in part:

"There is no dispute as to the fact that many of the license

(Continued on page 15)

WB Again Turns To Television In Unloading Realty

Warner Bros. last week for the second time turned to video to find a customer for the real estate it is unloading in preparation for divestment. Company sold to NBC for \$500,000 its Vitaphone lot in Brooklyn. (See story in TV section.)

Network's plan is to use the building for live-show originated and for production of telefilms and for production of telefilms. It is equipped for sound, but had been used by WB only for storage purposes in recent years. Another small studio across the street from the Vitaphone lot is being held by Warner for storage.

WB a few months ago sold to NBC a 20-acre plot it held in Burbank. WB is building a studio on it. Selloffs are part of a master plan by Warner to pare all of its real estate and other assets to the bone in preparation for the forthcoming split of theatres and production-distribution.

Aim of the firm is to get as much cash as possible for use in reducing quantity of outstanding stock. This strengthens its position by enabling it to maintain its dividend rate despite decreased earnings, since the divy must be paid on a fewer number of shares. WB has reduced its outstanding securities by about 1,250,000 shares already via this route.

Living' Piracy Suit Settled Out of Court

Los Angeles, Sept. 11.

Piracy suit for \$150,000, filed by John B. Stone and Fred C. Barnes against RKO; Jack Gross, Irwin Shaw and Robert Sparks, was settled out of court for an undisclosed sum.

Writers declared the picture "Easy Living" was based on their own "Never Say Die," without compensation. They asked \$50,000 for the yarn and \$100,000 punitive damages.

D.C. Warns Mfrs. In Applying for Materials

Washington, Sept. 11.

Manufacturers of photographic goods were warned yesterday that they must file applications for raw materials under the controlled materials before Oct. 1, which is the deadline for requests on scarce materials for the first quarter of 1952.

Manufacturers are reminded that they should file only one CMP-4B application under each product code. However, where repair and replacement parts are separately scheduled, the requirements for such parts must be included in a separate CMP-4B application.

Metro OK's Story On Brass Bands by Lasky

Hollywood, Sept. 11.

Metro has given Jesse L. Lasky the greenlight to develop and produce a musical based on his own story idea, "The Big Brass Band." It deals with famous bands and band music, to be told through the romance of a pair of young musicians.

Lasky originally developed "Carnival," which he sold as a package to Metro. He has followed band activity for years, and estimates 10,000,000 young people in the U. S. are members of bands.

'MOVETIME' OPTIMISM SOARS

Raps 'Movetime' as 'Plot'

Declaring that many independent exhibitors now regard "Movetime U.S.A." as, in part, a plot to help distributors further to "gouge" them, Bennie Berger, a member of the national Allied States board of directors, has announced that at the board's next meeting, Oct. 27, he will vote to "divorce" itself from COMPO and participation in the latter's all-industry drive to invigorate the boxoffice.

Berger says he's prompted by the fact that Paramount has revealed that its 1951-52 lineup will start with three compulsory 40% pictures, after the company previously had put itself on record as eliminating "must" percentage.

"This is the tipoff," asserts Berger. "It now becomes apparent that the distributors are determined to use COMPO and 'Movetime U.S.A.' to bleed independent exhibitors more through still higher film rentals. Other companies no doubt are readying themselves to follow Paramount's lead."

"At the same time, independent exhibitors taking part in the 'Movetime' drive will be helping to create a demand with the public for these 40 and 50% pictures. Distributors will probably be laughing up their sleeves at exhibitor suckers."

Par Demands H.O. Approval For All Dates on Top % Pix; Exhibs Beef

In a move which already has gone against the grain with some theatremen, Paramount has directed all its exchange managers to secure homeoffice approval of all bookings on "That's My Boy," "Here Comes the Groom," and "Place in the Sun."

While the policy applies only to those three pix, presumably it will be extended to cover other top-bill releases in the future. Idea behind the measure is to insure that Par's pix sold on a percentage basis will not be given inferior playing time.

Distrib found instances where, after exhibition bookings have been set, the exhib puts a flat-rental fee in a weekend slot and places the percentage-deal film at a midweek date. Under this scheme, the distrib collects only the pre-fixed amount of coin from the flat-rental film although the weekend is the big money-making period.

Business is lesser midweek when the company's percentage-deal film is run. Par feeling is that the whole arrangement means an inequitably high share of the b.o. dollar for the exhib and consequently has ordered the h.o. approval of playdates.

Among exhibs beefing about the policy is the Pacific Coast Conference of Independent Theatre Owners. Outfit, which is headed by Rotus, Harvey, claims it results in unnecessary delays and insufficient time for exhibs in setting bookings.

Par h.o. toppers for some time now have been complaining to field

(Continued on page 17)

Two 'Doc' Merman Indies Set to Go

Two new indie production units organized by L. B. "Doc" Merman, former production manager for Pine-Thomas, will soon have cameras grinding at opposite ends of the globe. First unit, in which Merman is partnered with Maureen O'Hara and her husband, Will Price, will shortly begin shooting its initial, "Born in Paradise," in Hawaii. Second unit, in which Miss O'Hara and William Nassour are partners with Merman, will make three pix at the Elstree studios in England.

"Paradise" will probably be distributed by United Artists. Merman made a tentative arrangement with proxy Artur B. Krim when in New York recently on his way to Europe. It is understood the pic may come in under the banner of the new Sam Briskin-Sol Lesser-Edward Small corporation, which is to provide six a year for UA. They'd provide financing and supervision for Merman in return for a chunk of the profits.

British deal has just been set up by Merman in cooperation with British-American Pictures. Nassour would provide the dollar financing. Merman unit will get western hemi-

(Continued on page 17)

The Home-y Touch

Hollywood, Sept. 11. Inmates of Folsom and San Quentin Prisons don't like gangster pictures but are strong for family comedies.

That was the word brought back by Hugo Pragone after a tour of the two jail houses to get ideas for "My Six Convicts." Oates are the prisoners' second choice, with musicals third.

Yank Pixites Fear Brazil Setting Up Film Control Bd.

American film companies are fearful that the Brazilian government is bent on setting up a special commission with control over the local entertainment industry. U. S. execs reported they have spotted indications to this effect and are plenty concerned for the reason that Brazil ranks among the top five world markets for Hollywood films.

Such a government commission would concern itself primarily with the motion picture business since it is by far the largest of the entertainment trades from the standpoint of economics and public audience. American outfit gross over \$10,000,000 annually in Brazil and remit over \$6,000,000 in dollars to N. Y.

Commission under consideration probably would have control over all film imports, remittances of earnings to the U. S. and local admission prices.

Immediate problem facing the Motion Picture Assn. of America is that its S. A. rep, Joaquin Rickard, is ill in N. Y. and cannot trek to (Continued on page 15)

Brother Had Brother Fired in Labor Row, NLRB Examiner Finds

Washington, Sept. 11. A feud between two brothers resulted in a labor dispute in which Fox Plains Theatres and Fox Midwest Amus. Corp. were pressured by unions into firing one of the brothers, according to findings of National Labor Relations Board trial examiner.

The examiner recommended over the weekend that the discharged man be restored to his job with full payment of back salary; he found the Fox theatres and unions guilty of unfair labor practices.

Case involves Kenneth Caraway, who worked first as projectionist and then as maintenance man at the Fox theatres in Coffeyville, (Continued on page 17)

(Continued on page 17)

B.O. DRIVE CUES INDUSTRY CO-OP

Even the most skeptical of industry observers, eyeing the vast exhib support being amased for "Movetime U. S. A." are now viewing optimistically the b.o. promotion drive that starts in October. Paradoxically, they credit the recent article in *Life* mag with much of the success of the campaign.

While it has been generally agreed for several years that the industry had to beat itself out of its lethargy and enter into a cooperative effort to restore public interest in films, "Movetime" was frankly viewed with a highly jaundiced eye by hard-headed industry promotion specialists until a few weeks ago.

They felt that it was much too loosely organized, that the major companies had dallied in the early stages so long that the time left to do a proper job wasn't sufficient, and that the whole campaign, in any case, wasn't fully enough plotted.

Worst of all, they anticipated a large effort on a national-level failing to make a dent on the b.o. be (Continued on page 21)

City Investing Hurdles B'way Booking Snags; Theatre Skeds Loaded

Maurice Maurer, who has frequently during the past year had a struggle for product for the three Times Square houses he operates for City Investing Co., N. Y., has no such problem now. As a matter of fact, it's vice versa at the moment, with the Astor, Victoria and Bijou, the theatres in question, all loaded up until Jan. 1 at least.

Astor gets Paramount's Bing Crosby-starrer, "Here Comes the Groom," Sept. 20. That's expected to run only seven or eight weeks, since Par has already released it through most of the country and is anxious to get it into the New York circuits for Thanksgiving.

Thus the way will be cleared for Metro's "Quo Vadis" around Nov. 15. Indefinite run is in sight. In any case, by the time it winds up, Columbia is expected to have one or more pix ready for the house under the deal by which it gets first crack at the Astor and Vic.

Col opened "Saturday's Hero" at the Vic this week, and will probably keep the house continuously occupied from now on. Next on its slate is likely to be "Whistle at Eaton's Falls." Following that, Col (Continued on page 21)

8 NEW PIX NEXT WEEK TO GIVE B'WAY BIG HYPO

Next week promises to be one of the biggest of the season on Broadway, with at least eight new pix slated to hit the first runs.

They'll give a hefty hypo to a flock of strong holdovers, giving an advance taste of what the product promised for the "Movetime U. S. A." campaign is expected to do throughout the country during October and November.

In addition to Warner Bros.' "Capt. Horatio Hornblower," which opens at the Music Hall tomorrow (Thurs.), the week's starters will include several other of the season's top-buddies. The rundown at the moment is:

Tuesday (18)—"Flying Leathernecks" (RKO) at the Paramount, and "Mr. Peek-A-Boo" (UA) at the Trans-Lux 6th.

Wednesday (19)—"Streetcar Named Desire" (WB) at the Warner, "The Day the Earth Stood Still" (20th) at the Mayfair, and "The Well" at the State.

Thursday (20)—"Here Comes the Groom" (Par) at the Astor, and "Lorna Doone" (Col) at the Palace.

Friday (21)—"No Highway in the Sky" (20th) at the Roxy.

COMPO Faces Problem of Successor To Depinet; Hope of Mayer Staying

Film industry shortly will be faced with a couple of particularly knotty problems: One is finding a successor to Ned E. Depinet as president of the Council of Motion Picture Organizations; second, a replacement for Arthur L. Mayer, COMPO's 1st v.p. Both have disclosed intentions of resigning.

This all hinges, of course, on what the industry charts for COMPO's future. Its chances of staying in business obviously will be greatly bolstered with a successful outcome of the upcoming "Movetime U. S. A." boxoffice project.

Assuming COMPO is here more or less permanently, Robert J. O'Donnell, topkick of the "Movetime" drive, will figure prominently in election of a new pres.

Some feel there's some chance Depinet might be influenced to remain at the helm, but this generally is regarded as only a remote possibility. It's pointed out O'Donnell probably would have wide industry support in the COMPO presidential sweepstakes. He's been a key figure in numerous organized industry projects and has won widespread respect.

Prefer An Exhibitor

Also contributing to the speculation concerning O'Donnell is the fact he's an exhibitor. Theatremen doubtless would prefer to see some

(Continued on page 19)

N.Y. Exhibs Ask MPAA to Finance Film Exposition

Delegation of New York exhibitors yesterday (Tues.) met with the executive board of the Motion Picture Assn. of America in N. Y. to give details of the proposed film industry exposition at the Grand Central Palace, N. Y. next March and to ask for financial backing.

It was estimated several months ago by Fred Schwartz of Century Theatres, chairman of the delegation, that the exposition would cost a little more than \$400,000. It is understood that \$150,000 would be needed for rental and other overhead, and construction of special sets, booths, and other projects would cost about \$250,000. Much of the \$250,000 construction would be usable if the exposition is taken on a tour of principal cities as originally planned by a committee of the Council of Motion Picture Organizations headed by Schwartz.

Exhibitors throughout the country (Continued on page 17)

UA Benefits By M'wkee Verdict

United Artists' financial stature appeared further enhanced this week via a decision in a suit involving the Towne Theatre, Milwaukee, 33 1/2% of which is owned by the distill U. S. Circuit Court of Appeals turned down the defendant distributors' appeal from a District Court's verdict awarding the Towne damages of \$941,000.

There's a chance of further appeal in the U. S. Supreme Court. But UA feels the Towne still figures to collect a large amount of money by way of the action, possibly with a settlement.

Since it owns 33 1/2% of the theatre stock, UA obviously will benefit from any final determination of damages. However, because of the uncertainties involved, the company is not regarding the Towne case as a potential source of income for the present.

Current income is especially important for the reason proxy Arthur B. Krim and his partners under their deal with co-owners Mary Pickford and Charles Chaplin will take over 50% of the UA stock if a profit is shown this year or either of the next two years.

UA is continuing at a good clip on the operating earnings front.

(Continued on page 18)

Futter Sells Half Of His Film Library

Walter Futter, who for years has had the largest privately-owned film library in the country, has sold a half-interest in it to Dudley Murphy, vet Coast producer-director. Murphy is planning to make television shorts by culling footage in the library.

Entire 5,000,000 feet of film is being moved to vaults on the Coast, where Murphy will work. The library, once in excess of 50,000,000 feet, was started by Futter in 1924 with some original French Pathé footage. Army Intelligence services used its travel footage during the war for guidance to invading troops and for other purposes.

Also out of the library came the clips for "Africa Speaks" and a number of other successful features produced by Futter.

'Groom' Tall \$24,000 in Strong L.A.; 'Pickup' Fast 25G, 'Continent' 24G; 'David' 39G, 'Woman' 20G, Both 2d

Los Angeles, Sept. 11. First-run pace is running ahead of same week last year despite fact that only three new bills started this session and that it is a post-holiday week. Total first-run tally last week hit mighty \$272,500 or 15% better than holiday week last year. Also it was biggest stanza for first-run spots since New Year's week of 1950 when 34 houses hit over \$300,000.

Three new bills are running very close. "Lost Continent," in three theatres looks good \$26,000. "Pickup" shapes fast \$25,000 in two spots while "Here Comes Groom" also in two, looks big \$24,000. Latter is especially strong in view of low scale. "David and Bathsheba" still is great at \$39,000 in second round for two sites. "His Kind of Woman" looks big \$20,000 for second frame, three locations. Most other holdovers are just modest.

Estimates for This Week

Los Angeles, Vogue, Uptown (FWC) (2,007, 885, 1,719, 70-\$1.10)—"Lost Continent" (Lip) and "Highly Dangerous" (Lip). Good \$26,000. In on rush booking after "People Will Talk" (20th) held only two days beyond initial week, with \$24,000 for 9 days.

Loew's, Wilshire (FWC) (1,248, 2,296, 70-\$1.10)—"People Will Talk" (2d wk). Nice \$15,000. Held full second frame here. Last week, \$15,800.

Hollywood, Downtown, Wilshire (WB) (2,756, 1,757, 2,344, 70-\$1.10)—"Jim Thorpe" (WB) (2d wk). Off to \$20,000. Last week, stout \$37,800.

Loew's, State, Egyptian (UA) (2,404, 1,538, 70-\$1.10)—"Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono). Loew's only 2d wk. Mild \$12,000 in 6 days. Last week, \$23,700.

Hillstreet, Pantages (RKO) (2,752, 2,812, 70-\$1)—"Pickup" (Col) and "Criminal Lawyer" (Col). Fast \$25,000. Last week, "Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO). \$25,500.

Los Angeles, Hollywood Paramounts (F&M) (3,308, 1,430, 60)—"Here Comes Groom" (F&M) and "Two Gals, Guy" (UA) (L.A. only). Big \$24,000, especially nice in view of scale. Last week, "That's My Boy" (Par) (4th wk). \$13,700.

United Artists, Rita, Iris (UA-FWC) (2,100, 1,370, 814, 70-\$1.10)—"Francis To Race" (U) and "Native Son" (Indie) (UA only) (2d wk). Down to \$11,500. Last week, okay \$18,300.

Four Star (UA) (900, 90)—"Five" (Col) (2d wk). Fat \$6,500. First week, \$8,200.

Fine Arts (FWC) (1,672, 80-\$1.50)—"Place in Sun" (Par) (4th wk). Near \$8,000. Last week, stout \$8,900.

Beverly Canon (ABC) (520-\$1)—"Kon-Tiki" (RKO) (20th wk). About \$1,500. Last week, fine \$2,000.

Chinese, Globe (FWC) (2,048, 799, 80-\$1.50)—"David and Bathsheba" (20th) (2d wk). Great \$39,000 or near. Last week, smash \$54,700.

Orpheum, El Rey, Hawaii (Metropolitan-G&S-FWC) (2,213, 861, 1,006, 60-90)—"His Kind of Woman" (RKO) (2d wk). Big \$20,000. Last week, \$30,800.

Laurie (Rosene) (846, \$1.20-\$2.40)—"Tales Hoffmann" (Indie) (15th wk). Started current frame Monday (10) after okay \$5,600 last week.

H.O.s Hobble Hub B.O.; 'Passage' Fair \$15,500, Belvedere' Bright 11G

Boston, Sept. 11. Mostly holdovers at major houses, this stanza with newcomers. "Passage West" at Paramount and Fenway and "March of Renegade" at RKO Boston shaping little more than average. "Belvedere Rings Bell" at Astor looks nice. "That's My Boy" in third round at Met, is still fancy while "Flying Leathernecks" still is tall at the Memorial in second frame.

Estimates for This Week

Astor (B&Q) (1,200, 50-95)—"Belvedere Rings Bell" (20th). Nice \$11,000 shaping. Last week, "Thunder on Hill" (U) (4th wk) fast \$7,000.

Boston (RKO) (3,200, 40-85)—"Mark of Renegade" (U) and "Wagon Wheels" (Rep) (reissues). Fairly good \$10,000. Last week, "Little Egypt" (U) and "King of Wild Horses" (Col). \$8,500.

Exeter (Indie) (1,300, 55-80)—

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$322,300
(Based on 18 theatres)
Last Year \$355,700
(Based on 18 theatres)

'Thorpe' Strong \$12,000 in Mpls.

Minneapolis, Sept. 11.

Comparative scarcity of new-comers and their inability to kick up too much boxoffice excitement will tend to slow up biz this round. Sturdiest of new entries appears to be "Jim Thorpe," which looks to be peaking at State. "Passage West" and "Happy Go Lovely" are making little headway. "His Kind of Woman" is in its third downtown week while it's second session for highstepping "David and Bathsheba." "That's My Boy" and "Flying Leathernecks" are just modest.

Estimates for This Week

Century (Par) (1,600, 74-81.20)—"David and Bathsheba" (20th) (2d wk). Big \$12,000 after socks \$18,000 initial stanza.

Gopher (Berger) (1,000, 50-76)—"Passage West" (Par). Okay \$8,000. Last week, "Warpath" (Par) (2d wk). \$4,000.

Lyric (Par) (1,000, 50-76)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues) neat \$5,000. Last week, "Meet After Show" (20th) (2d wk). \$4,500.

Radio City (Par) (4,000, 50-76)—"That's My Boy" (Par) (2d wk). Nice \$9,000 after smash \$17,000 first week.

RKO-Orpheum (RKO) (2,800, 40-76)—"Happy Go Lovely" (RKO). Wobbly \$6,000. Last week, "Flying Leathernecks" (RKO). fine \$12,500.

RKO-Pan (RKO) (1,600) (40-76)—"Flying Leathernecks" (RKO) (m.o.). Big \$6,000. Last week, "His Kind of Woman" (RKO) (2d wk). \$5,700.

State (Par) (2,300, 50-76)—"Jim Thorpe" (WB) Sockeroo \$12,000. Last week, "Tall Target" (M-G) \$4,000.

World (Mann) (400, 50-90)—"Troy Daws Horse" (Indie). Mild \$2,500. Last week, "On Moonlight Bay" (WB) (3d wk). mild \$2,200.

Leathernecks' Hot \$15,000 in Cincy; 'Thorpe' \$10,000, 'Show' Sharp 9G, 2d

Cincinnati, Sept. 11.

Downtown trade is back to par, trailing last week's holiday splurge. Current topper, "Flying Leathernecks," is hot at Albee. "Jim Thorpe" has Palace in pleasing stride while Grand has a winner in "Tomorrow Is Another Day." "Here Comes Groom" and "Meet After Show" are solid holdovers.

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"Flying Leathernecks" (RKO). Hotly \$15,000. Last week, "Capt. Horatio Hornblower" (WB). same.

Capital (Mid-States) (2,000, 55-75)—"Here Comes Groom" (Par) (2d wk). Sprightly \$10,000 in wake of socks \$15,500 unveiling.

Grand (RKO) (1,400, 55-75)—"Tomorrow Is Another Day" (WB) and "Fugitive Lady" (Rep). Good \$8,500. Last week, "People Against O'Hara" (M-G). \$8,000.

Keith's (Mid-States) (1,542, 55-75)—"Meet After Show" (20th) (2d wk). Holding to big \$9,000 after big \$14,000 preem.

Lyric (RKO) (1,500, 55-75)—"Hornblower" (WB) (m.o.). Okay \$8,500. Last week, "Annie Get Gun" (M-G) and "West Point Story" (WB) (reissues) split with "Kim" (M-G) and "Capt. Castile" (20th) (reissues). \$4,500.

Palace (RKO) (2,600, 55-75)—"Jim Thorpe" (WB). Pleasing \$10,000. Last week, "His Kind of Woman" (RKO). \$13,000.

'Thorpe' Indpls. Champ, 12G; 'Egypt' Torrid 10G

Indianapolis, Sept. 11. First-run biz here is holding up well under back-to-school change-over. Grosses are below recent highs, but generally fine. "Jim Thorpe" is front-runner with solid figure at the Indiana. "Little Egypt" also is good at the Circle. "Pickup" is getting a moderate play at Loew's.

Estimates for This Week

Circle (Cocktail-Dolls) (2,000, 44-65)—"Little Egypt" (U) and "Three Steps North" (UA). Good \$10,000. Last week, "Meet After Show" (20th) and "Fugitive Lady" (Rep). \$13,000.

Indiana (C-D) (3,200, 44-65)—"Jim Thorpe" (WB) and "Yes Sir, Mr. Bones" (Lip). Dandy \$12,000. Last week, "Here Comes Groom" (Par) and "Varieties on Parade" (Lippert). \$14,500.

Loew's (Loew's) (2,427, 44-65)—"Pickup" (Col) and "Mask of Avenger" (Col). Fair \$9,000. Last week, "People Against O'Hara" (M-G) and "China Corsair" (Col). \$10,000.

Lyric (C-D) (1,600, 44-65)—"Dead On Arrival" (UA) (reissue) and "Sleuthed Attack" (Indie). Mild \$5,000. Last week, "American Spy" (Mono) and "Let's Go Navy" (Mono).

Det. Weakens; Wayne Lively 24G, 2d

"Egypt" (U) (2,000, 44-65)—

"That's My Boy" (Indie) and "Assassin for Hire" (Indie). Shaky \$11,000.

Last week, "Iron Man" (U) and "Saddle Legion" (Lip). \$15,000.

Madison (U) (1,800, 70-95)—"Francis to Races" (U) and "Maniac on Wheels" (Lip). Slow \$8,000. Last week, "Hornblower" (WB).

Key City Grosses

Estimated Total Gross

This week \$32,597,000

(Based on 26 cities, 225 theatres, chiefly first runs, including N.Y.)

Total Gross Same-Week

Last Year \$24,472,000

(Based on 25 cities, and 199 theatres.)

'Egypt' Shaky \$11,000; 'Boy' 24G, 2d

Detroit, Sept. 11. "That's My Boy" is doing great in second half at the Michigan. "Flying Leathernecks" looks very nice at the Fox. "People Will Talk" is fairly good at United Artists. "Little Egypt" is shaky at the Palms. "Law and Lady" is a dud at the Adams. Trade generally is way of from last week.

Estimates for This Week

Fox (Fox-Detroit) (1,800; 70-95)—"Flying Leathernecks" (RKO) and "Roden King" (Rep). Nice \$24,000 or better for John Wayne opus. Last week, "Adventures Capt. Fabian" (Rep) plus two-a-day Spike Jones onstage. \$36,000.

Michigan (United Detroit) (4,000, 70-95)—"That's My Boy" (Par) and "Katie Did It" (Par) (2d wk). Great \$24,000. Last week, terrible \$31,000.

Palms (UD) (2,000; 70-95)—"Little Egypt" (U) and "Assassin for Hire" (Indie). Shaky \$11,000.

Last week, "Iron Man" (U) and "Saddle Legion" (Lip). \$15,000.

Madison (U) (1,800; 70-95)—"Francis to Races" (U) and "Maniac on Wheels" (Lip). Slow \$8,000. Last week, "Hornblower" (WB) (m.o.). \$10,000.

United Artists (UA) (1,900; 70-95)—"People Will Talk" (20th). Nice \$15,000. Last week, "Strip" (M-G) and "This Is Korna" (Rep), \$10,000.

Adams (Balaban) (1,700; 70-95)—"Law and Lady" (Par). Weak \$5,000. Last week, "Happy Go Lovely" (RKO) (2d wk). \$6,500.

'Groom' Great \$15,000, Prov; 'Thorpe' Sturdy 14G, Wayne \$10,000, 2d

Providence, Sept. 11. "Jim Thorpe" is hot this session with "Here Comes Groom" also sock at Strand. latter is holding. All other stands are holding for second try. Doing fairly well with holds are RKO Albee with "Flying Leathernecks" and Metropolitan with "That's My Boy."

Estimates for This Week

Majestic (RKO) (2,200; 44-65)—"Flying Leathernecks" (RKO) and "Road Block" (RKO) (2d wk). Nice \$10,000 for John Wayne star after sock \$15,000 in first week.

Majestic (Fay) (2,200; 44-65)—"Jim Thorpe" (WB) and "Havana Rose" (Rep). Hefty \$14,000. Last week, "Meet After Show" (20th) and "Yukon Manhunt" (Mono), \$8,500.

Metropolitan (Snider) (3,100; 44-65)—"That's My Boy" (Par) (2d wk). Good \$30,000. First week, solid \$10,000.

State (Loew's) (3,200; 44-65)—"Rich, Young, Pretty" (M-G) and "Big Gusher" (Col) (2d wk). Fair \$8,400. Last week, good \$13,000.

Strand (Silverman) (2,200; 44-65)—"Here Comes Groom" (Par). Second week opened Monday (10). First round was nifty \$15,000.

'Arms' Mild \$10,000, BALTO; 'GROOM' 9G, 2d

Baltimore, Sept. 11. Majestic's "Jim Thorpe" is hot this session with "Here Comes Groom" also sock at Strand. latter is holding. All other stands are holding for second try. Doing fairly well with holds are RKO Albee with "Flying Leathernecks" and Metropolitan with "That's My Boy."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Flying Leathernecks" (RKO) and "Road Block" (RKO) (2d wk). Nice \$10,000 for John Wayne star after sock \$15,000 in first week.

Majestic (Fay) (2,200; 44-65)—"Jim Thorpe" (WB) and "Havana Rose" (Rep). Hefty \$14,000. Last week, "Meet After Show" (20th) and "Yukon Manhunt" (Mono), \$8,500.

Metropolitan (Snider) (3,100; 44-65)—"That's My Boy" (Par) (2d wk). Good \$30,000. First week, solid \$10,000.

State (Loew's) (3,200; 44-65)—"Rich, Young, Pretty" (M-G) (2d wk). Fair \$8,400. Last week, good \$13,000.

Strand (Silverman) (2,200; 44-65)—"Here Comes Groom" (Par) (2d wk). Nice \$9,000 behind \$13,000.

Pageant (St. Louis Amus.) (1,000; 50-90)—"Magnet" (U). Oke \$2,000. Last week, "Oliver Twist" (U) (3d wk). big \$1,500.

St. Louis (F&M) (4,000; 90-91.20)—"Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) (2d wk). Solid \$12,000 following great \$17,000 initial stanza.

Hippodrome (Rappaport) (2,240; 20-70)—"Flying Leathernecks" (RKO) (2d wk). Big \$8,000 after \$13,200 opener. Holds a third.

Keith's (Schneider) (2,400; 20-70)—"Here Comes Groom" (Par) (2d wk). Nice \$9,000 behind \$13,200 first week. Holds again.

Mayfair (Hicks) (900; 20-70)—"Adventures Captain Fabian" (Rep). Opens to day (Tues.) after three solid weeks of "Warpath." Part with fine \$16,200 total for run. Final week was \$4,500.

New Mechanic (1,800; 20-70)—"Meet After Show" (20th) (3d wk). Winding up at oke \$5,500 after \$7,900 for second.

Stanley (WB) (3,280; 25-75)—"Force of Arms" (WB). Dull \$10,000. Last week, "Jim Thorpe" (WB). \$12,800.

Town (Rappaport) (1,500; 35-70)—"People Will Talk" (20th) (2d wk). Trim \$8,000 after pleasing preem at \$10,700.

State Legion Ups Chi; 'Bay'-Vaude Fair \$33,000, 'O'Hara'-Cugat Solid 48G, David' Sock 37G, 'Convict' 19G

Chicago, Sept. 11.

Loop first-runs are roiling toward another sock session, mainly via the influx of 30,000 state American Legionnaires and some top-notch pix. Chicago bill of "Moonlight Bay" plus Romeo Vincent topping stageshow looks fair \$33,000. "People Against O'Hara" and Xavier Cugat orch is solid \$48,000 at Oriental.

"David and Bathsheba" with scale boost of \$1.20 looks terrific \$37,000 or more at State-Lake. "Convict Lake" and "Tall Target" is fancy \$19,000 at Roosevelt.

United Artists, with "Force of Arms" and "Lady and Bandit," is nice \$15,000 in second week. "Iron Man" and "Hurricane Island" is socko \$13,000 in second round at Grand. World, with "Kind Lady," looks solid \$5,000 in second week.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"On Moonlight Bay" (WB) with Romeo Vincent topping stageshow. Not very good \$33,000. Last week, "Rich, Young, Pretty" (M-G) plus Milton Berle and Dagmar onstage, terrific \$104,000.

Grand (RKO) (1,200; 98)—"Iron Man" (U) and "Hurricane Island" (Col) (2d wk). Nice \$13,000. Last week, \$17,000.

Oriental (Indie) (3,400; 98)—"People Against O'Hara" (M-G) and Xavier Cugat orch onstage Tall \$48,000. Last week, "That's My Boy" (Par) plus vaude \$15th wk. \$39,000.

Palace (RKO) (2,500; 85-96)—Shuttered Sunday (9) for legal police. In ahead, "Alice in Wonderland" (RKO-Disney) (5th wk), big \$17,000.

Roosevelt (B&K) (1,500; 55-98)—"Convict Lake" (20th) and "Tall Target" (M-G). Looks lusty \$19,000. Last week, "His Kind of Woman" (RKO) (2d wk), \$18,000.

State-Lake (B&K) (2,700; 88-21-20)—"David and Bathsheba" (20th). Huge \$37,000. Last week, "Hornblower" (WB) (4th wk), \$13,000.

United Artists (B&K) (1,700; 55-98)—"Force of Arms" (WB) and "Lady and Bandit" (Col) (2d wk). Fine \$15,000. Last week, \$19,000.

Woods (Essaness) (1,073; 98)—"People Will Talk" (20th). Bows today (Tues). In ahead, "Flying Leathernecks" (RKO) (3d wk), fancy \$16,000.

World (Indie) (587; 80)—"Kind Lady" (M-G) (2d wk). Fast \$6,200. Last week, about same.

Ziegfeld (Lopert) (434; 98)—"Odette" (Indie). Good \$5,000 for 8 days.

Angels' Wham \$25,000 Paces Pitt; Wayne Fire 14G, 'Convict' Trim 71G

Pittsburgh, Sept. 11.

Penn has a smash in "Angels in the Outfield," which teed off with a world preem here and had a holdover in the bag after first two days. Getaway helped plenty by personal appearances of Paul Douglas. Producer-director Clarence Brown and all of the Pittsburgh Pirates. Glowing notices did the rest. "Flying Leathernecks" at Stanley looks solid and so does "Convict Lake" at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Convict Lake" (20th). Good \$7,500. Last week, "Comin' Round Mountain" (U), \$6,500.

Harris (Harris) (2,200; 50-85)—"Cattle Drive" (U). Going nowhere, drab \$4,000 in 6 days. Coming out day ahead in favor of "David and Bathsheba" (20th) tomorrow (Wed.). Last week, "Meet After Show" (20th), nice \$11,000.

Penn (Loew's) (3,300; 50-85)—"Angels in the Outfield" (M-G). Plenty of local interest in this one since it was largely shot here and team involved is Pittsburgh Pirates. World preem together with personal first day of Paul Douglas and Clarence Brown, got fantasy away fast and fine notices won't hurt. Sizing \$25,000, and will hold. Last week, Patti Page-Guy Mitchell unit onstage boosted "Passage West" (Par) to sock \$39,000.

Stanley (WB) (3,800; 50-85)—"Flying Leathernecks" (RKO) in Wayne name, Technicolor and wartime flying stuff helping this to nice \$14,000. Last week, "Jim Thorpe" (WB) same.

Warren (WB) (2,000; 50-85)—"Jim Thorpe" (WB) (m.o.). Fine \$6,000. Last week, "Alice in Wonderland" (RKO-Disney), ditto.

Estimates Are Net

Film grosses estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

Wayne Wow At \$22,000, Frisco

San Francisco, Sept. 11.

While Japanese Peace Conference failed to hurt biz on Market Street the three-day Sunday weekend plus the first real heat in four months brought a mass exodus to the countryside. Result is a sharp dip in grosses. Personals by John Wayne and Robert Ryan got the Wayne starrer, "Flying Leathernecks," off in great style at Golden Gate with sock total likely. Only other new pic, "Law and Lady," looks-colorless at Warfield. Most holdovers are off sharply with "Place in Sun." "Here Comes Groom" and "David and Bathsheba" holding up best.

Estimates for This Week

Golden Gate (RKO) (2,850; 85-85)—"Flying Leathernecks" (RKO). Sock \$22,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), \$11,400 in 5 days.

Fox (FWC) (4,651; \$1.20-81-80)—"David and Bathsheba" (20th) (2d wk). Strong \$22,500. Last week, sock \$45,000.

Warfield (Loew's) (2,654; 60-85)—"Law and Lady" (M-G). Colorless \$10,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), \$13,000.

Paramount (Par) (2,646; 60-85)—"Here Comes Groom" (Par) (2d wk). Down to \$12,500. Last week, \$24,000.

St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (4th wk). Husky \$10,000. Last week, \$12,000.

Orpheum (No Coast) (2,448; 55-85)—"Pickup" (Col) and "Chains of Circumstance" (Col) (2d wk). Off to \$3,500 in 4 days. Last week, fine \$18,500.

United Artists (No Coast) (1,207; 55-85)—"Bright Victory" (U) (2d wk). Down to \$6,000. Last week, \$11,000.

Stagedoor (A-R) (370; \$1.80-82-40)—"Tales of Hoffmann" (Indie) (12th wk). Holding at \$4,500. Last week, \$5,000.

Larkin (Rosen) (4,00; 65-85)—"Oliver Twist" (UA) (2d wk). Still big at \$3,000. Last week, \$3,500.

'Iron Man' Husky 20G, Denver; 'Groom' 12G, 2d

Denver, Sept. 11.

"Iron Man," playing in three theaters, is heading for top money here this stanza, with strong total. "Flying Leathernecks" and "Here Comes Groom" are doing okay in second sessions at Broadway and Denham respectively. "Groom" is so strong it will remain a third frame. "Belvedere Rings Bell" looks good in two spots. Picnic-type weather is clipping trade generally.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Iron Man" (U) and "Two Gals, Guy" (UA), day-date with Tabor, Webber. Good \$8,000. Last week, on releases.

Broadway (Wolfberg) (1,500; 40-80)—"Flying Leathernecks" (RKO) (2d wk). Off to \$8,000. Last week, record \$18,000.

Denham (Cockrell) (1,750; 40-80)—"Here Comes Groom" (Par) (2d wk). Fine \$12,500. Holds again. Last week, big \$14,500.

Denver (Fox) (2,525; 40-80)—"Belvedere Rings Bell" (20th) and "Chain of Circumstance" (Col), day-date with Esquire. Good \$14,000. Last week, "Frogmen" (20th) and "44 Hours" (20th) \$17,000.

Esquire (Fox) (742; 40-80)—"Belvedere Rings Bell" (20th) and "Chain of Circumstance" (Col), also Denver. Good \$2,500. Last week, (Continued on page 20)

Frogmen' Fast \$17,000, Port; 'Horatio' 9G, 2d

Portland, Ore., Sept. 11.

Biz is still good at first-run houses. "The Frogmen," in two spots, is taking top honors. "Horatio" looks big in second Broadway week.

Estimates for This Week

Broadway (Parker) (1,800; 65-90)—"Horatio Hornblower" (WB) and "This is Korea" (Rep) (2d wk). Big \$19,000. Last week, \$12,000.

Mayfair (Parker) (1,500; 65-90)—"That's My Boy" (Par) and "13th Letter" (20th) (m.o.). Fine \$5,700. Last week, "Cyrano" (UA) and "Casa Manana" (Mono) (m.o.), \$6,500.

Oriental (Evergreen) (2,000; 65-90)—"Frogmen" (20th) and "As Young as Fledgling" (20th), day-date with Orpheum. Big \$6,500. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), \$6,000.

Orpheum (Evergreen) (1,750; 65-90)—"Frogmen" (20th) and "As Young as Fledgling" (20th), day-date with Oriental. Sock \$10,500. Last week, "That's My Boy" (Par) and "13th Letter" (20th) (2d wk), \$9,500.

Paramount (Evergreen) (1,400; 65-90)—"Mask of Avenger" (Col) and "Two of Kind" (Col). So-so \$8,000. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), \$10,000.

United Artists (Parker) (800; 65-90)—"Lady and the Law" (M-G). Mild \$6,500. Last week, "Thunder on Hill" (U), \$7,500.

Cleveland, Sept. 11.

Heavy promotion on two-a-day vaude comeback at Palace, with three shows on weekends plus Spike Jones' Musical Appreciation crew in railroading "Mark of Renegade" to a strong stanza. "Tales of Hoffmann" on tilted scale got off big at the Hanna. Allen's "Force of Arms" is only so-so.

Estimates for This Week

Alex (Warner) (3,000; 55-81-50)—"Force of Arms" (WB). Fair \$12,000. Last week, "Jim Thorpe" (WB) (2d wk); good \$13,000.

Hanna (Hanna) (1,350; 51-25-32-40)—"Tales of Hoffmann" (Indie). On roadshow run, sighting smart \$13,000. Last week, shuttered.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Meet After Show" (20th) (2d wk). Down to \$10,000 following okay \$13,500 last week.

Lower Mall (Community) (585; 55-80)—"Four in a Jeep" (Indie) (2d wk). Fair \$2,500 after \$4,500 last week.

Ohio (Loew's) (1,244; 55-80)—"Here Comes Groom" (Par) (m.o.). Big \$7,000. Last week, "Let's Go Navy" (Mono) and "Cavalry Patrol" (Mono), \$6,500.

Palace (RKO) (3,300; \$1-\$1.50)—"Mask of Avenger" (Col), plus Spike Jones unit onstage. Fancy \$27,000. Last week, "Flying Leathernecks" (RKO) (2d wk), \$10,500 at picture prices.

State (Loew's) (1,345; 55-80)—"People Against O'Hara" (M-G). Good \$13,000. Last week, "Here Comes Groom" (Par), \$16,000.

Tower (Scheffel-Burger) (500; 55-80)—"Two of a Kind" (Col). Fair \$4,000. Last week, "Iron Man" (U) (2d wk) (m.o.), \$5,000.

State (Loew's) (1,450; 55-80)—"People Against O'Hara" (M-G). Good \$13,000. Last week, "Here Comes Groom" (Par), \$16,000.

Tower (Scheffel-Burger) (500; 55-80)—"Passage West" (Par) and vaude \$25,800, over hopes. Makes two weeks in row that house has been showing fine profit.

Criterion (Moss) (1,700; 50-81-80)—"Alice in Wonderland" (RKO-Disney) (7th wk). Current round off slightly at \$15,000 after great \$23,000 for sixth week, a bit over hopes.

Globe (Brandt) (1,500; 50-81-20)—"Rhubarb" (Par) (2d wk). First holdover frame looks fine \$18,000 or less after big \$27,000 opener.

Mayfair (Brandt) (1,736; 50-81-20)—"Little Egypt" (U) (3d wk). Second frame ended last night (Tues) dipped to about \$6,000 after fair \$13,000 opening week.

Palace (RKO) (1,700; 55-81-20)—"Mark of Renegade" (U) with vaude. Looks like sturdy \$24,000. Last week, "Passage West" (Par) and vaude \$25,800, over hopes. Makes two weeks in row that house has been showing fine profit.

Paramount (Par) (3,664; 70-81-60)—"His Kind of Woman" (RKO), with stageshow of Jan Murray, Toni Arden, Ray Malone, Elliott Lawrence orch (3d-final wk). Holding fairly well at \$6,200,000 in second round ended last night (Tues) after smash \$84,000 in initial week.

Park Ave. (Rende) (583; 90-81-50)—"Oliver Twist" (UA) (7th wk). Sixth round ended Sunday (9) continued smash with \$12,800 after \$14,000 for fifth week. Stays on.

Radio City Music Hall (Rockefeller) (5,940; 80-82-40)—"Show Boat" (M-G) with stageshow (8th-fifth wk). Down to \$105,000 in final stanza, still big for this stage of run but not enough to hold. Seventh week was sock \$14,000, a bit below expectancy. "Cagie Horatio Hornblower" (WB) opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-82-22)—"Sirocco" (Col) Fair \$2,500. Last week, "Rich, Young, Pretty" (M-G) (2d wk), fair \$2,000.

Strand (Kennedy) (800; 44-50)—"Belvedere Rings Bell" (20th) and "Chain of Circumstance" (Col), also Denver. Good \$2,500. Last week, (Continued on page 20)

Holdovers Help Crimp Broadway;

'Medium' Big \$12,000 for Opener, 'People' Good 20G, 'Sun' 2d Sock 62G

at \$38,000 after smash \$73,000 in third week, a bit below hopes.

Roxie (20th) (5,292; 80-82-20)—"People Will Talk" (20th), with stage bill headed by Jerry Murad's Harmonicats, Frank Fontaine and Iceshow (3d wk). First holdover session ended last night (Tues) slipped to \$80,000, still very strong after terrific \$121,000 opening week.

State (Loew's) (3,450; 55-81-50) (2d wk). First round ended last night (Tues) finished up with good \$20,000. In ahead, "Iron Man" (U) (3d wk) 5 days; \$12,000.

Warner (WB) (2,756; 55-81-25)—"Pointing Clouds" (WB) (2d wk). Way off at about \$10,000 or less after fairly good \$19,000 opening week. "Streetcar Named Desire" (WB) due in Sept. 19.

Sutton (R & B) (561; 90-81-50)—"The Medium" at the Sutton, where a big \$12,000 was scored on the initial week. It's very strong but not rated as big as such recent topers as "Kon-Tiki" and "Trio" on the first week.

Palace again is in the money this stanza, with "Mark of Renegade" and vaude hitting a sturdy \$24,000. "People Against O'Hara" shapes good with \$20,000 on first State frame.

Biggest second round for a straight-filmer is "Place in Sun," which continues smash at \$62,000 in the Capitol. Another pic still terrific is "David and Bathsheba" with \$30,000 at the Rivoli despite its fourth week.

Initial holdover stanza at the Paramount and Roxie both are doing well. Latter, with "People Will Talk" plus the Harmonicats heading stage and iceshow, still is big at \$80,000. "His Kind of Woman," with Jan Murray and Elliot Lawrence band heading stage bill, still is very nice at around \$62,000 at Par flagship.

"Show Boat" with stage show, is winding its long run at the Music Hall today (Wed.), the eighth week being down to \$105,000 but creditable for this stage of run. Second week of "Rhubarb" is off to \$18,000, still hefty, at the Globe, and continues "Jim Thorpe" is sagging to about \$12,000 in its third Astor session.

Estimates for This Week

Aster (City Inv) (1,300; 55-81-50)—"Jim Thorpe" (WB) (3d wk). Third week ending tomorrow (Thurs.) sagging to about \$12,000 after big \$21,000 for second round, a bit below hopes.

Bijou (City Inv) (1,589; 51-24-20)—"Tales of Hoffmann" (Indie) (24th wk). The 23d week ended last night (Tues) slipped a bit from big holdover week ahead but still strong at \$11,500. The 22d session was \$12,300, being held by extra shows.

Capitol (Loew's) (14,820; 55-81-25)—"Place in Sun" (Par) (4th wk). Initial holdover stanza ended last night (Tues) held very well with \$36,000 or near after terrific \$44,000 for first round, near all-time high here for all-film show. Looks good for run.

Criterion (Moss) (1,700; 50-81-80)—"Alice in Wonderland" (RKO-Disney) (7th wk). Current round off slightly at \$15,000 after great \$23,000 for sixth week, a bit over hopes.

Globe (Brandt) (1,500; 50-81-20)—"Rhubarb" (Par) (2d wk). First holdover frame looks fine \$18,000 or less after big \$27,000 opener.

Mayfair (Brandt) (1,736; 50-81-20)—"Little Egypt" (U) (3d wk). Second frame ended last night (Tues) dipped to about \$6,000 after fair \$13,000 opening week.

Palace (RKO) (1,700; 55-81-20)—"Mark of Renegade" (U) with vaude. Looks like sturdy \$24,000. Last week, "Passage West" (Par) and vaude \$25,800, over hopes. Makes two weeks in row that house has been showing fine profit.

Paramount (Par) (3,664; 70-81-60)—"His Kind of Woman" (RKO), with stageshow of Jan Murray, Toni Arden, Ray Malone, Elliott Lawrence orch (3d-final wk). Holding at \$39,000. Last week, big \$12,000.

Metbaum (WB) (4,360; 50-80-99)—"Hornblower" (WB) (4th wk). Off to dull \$8,000. Last week, \$11,000.

Midtown (Goldman) (1,000; 55-89-99)—"Happy Go Lucky" (RKO) (2d wk). Trim \$7,000, or near. Last week, \$10,000.

Randolph (Goldman) (2,500; 56-99-99)—"Flying Leathernecks" (RKO) (2d wk). Down to \$11,000. Last week, sock \$18,000.

Stanley (WB) (2,900; 50-80-99)—"Force of Arms" (WB). Stays \$21,000. Last week, "Jim Thorpe" (WB) (2d wk) \$11,000.

Stanton (WB) (1,473; 50-99-99)—"Lady and Bandit" (Col) and "Never Trust Gambler" (Col). Par \$20,500. Last week, "Passage West" (Par) sturdy \$11,000.

Trans-Lux (T-L) (500; 50-80-99)—"Iron Man" (U). Sock \$5,000 or over. Last week, "Four in a Jeep" (UA), nice \$4,000.

World (G&S) (500; 50-99-99)—"Oliver Twist" (UA) (4th wk). Big \$4,500 or better. Last week, \$6,500.

AS OHIO GOES SO GOES THE NATION!

FLASH! "CHRISTY" A SMASH IN FIRST OPENINGS . . .
INDIANA PREMIERE . . .

! "CHRISTY" A SMASH
IN 200 DATE OHIO-INDIANA PREMIERE . . .

BY W.R. WILKERSON

• One of the greatest bursts of audience enthusiasm we've heard in a long time was at a recent premiere of "A Millionaire for Christy" — A comedy and a good one. It indicated an audience desire for a good belly laugh, of which there are many in this picture. More people are buying tickets.

THOR PRODUCTIONS
presents

**FRED MacMURRAY
ELEANOR PARKER**

"A MILLIONAIRE

FOR *Christy*

RICHARD CARLSON

UNA MERKEL • CHRIS PIN MARTIN
DOUGLAS DUMBRILLE • KAY BUCKLEY

Produced by BERT E. FRIEDLOB

Produced by BERT E. FRIEDMAN
Directed by GEORGE MARSHALL

Directed by GEORGE MARSHALL
Screenplay by Ken Englund

Original Story by Robert Harari

Music by Victor Young

A Twentieth Century-Fox Release

A Twentieth Century Fox Release

CENTURY E

THE CROWDS ARE BACK THANKS TO 20TH CENTURY-FOX!

Buenos Aires Legit Likely to Top Last Year's Record of \$3,700,000

Buenos Aires, Aug. 28.

It now seems certain that this year will see Buenos Aires legit topping even last year's record total of \$3,700,000, which is well ahead of the previous record, set in 1949, of \$2,457,500 for 48 weeks. Apart from special attractions like Maurice Chevalier or Enrico Caruso, the record grosses may have been set up by Narciso Lopez' *Menta's* production of "El Satiere" by local playwright Enrique Suarez de Denza. For the performances during July, this grossed \$44,879.

Maurice Chevalier's eight performances at the Broadway Theatre grossed around \$8,000 each, the highest admission scale at \$6. He is now due to give another four performances at popular prices, which should gross another \$6,000 apiece. Gigli has also raked in exceptional grosses of \$8,000 per concert at the Metropolitan Theatre, in a tour arranged by radio topper Jaime Yankelevich of the Belgrano radio web.

Of the imported shows, another which is doing great biz is the Diana Torrieri-Vittorio Gassman legit company at the Odeon Theatre. This company's one-night production of Tennessee Williams' "A Streetcar Named Desire" proved sensational, going over better than the repertory of Italian-authored plays.

The trend this year is for unusual type plays, which call for special effects. "F.B.I." for instance has a stage setting divided into several floors, with several scenes played simultaneously. Another of this type is Antonio Cunilli Chabellini's production at the Grand Splendid Theatre of "Story of a Stairway" by Spanish author Antonio Bueno Vallejo. All the acting is on a stairway landing in a Madrid tenement.

Gird To Compete Vs. U. S. Films
Most producers have been livening up their shows, either with a change of vehicle or addition of new attractions in order to meet the competition which they must face when the new American films hit the screen after a lapse of nearly three years. Angel Magana has switched from "Seventh Heaven" to a comedy, "Please Marry My Wife," at the Empire, cashing in on the hit he made as a comedy actor in the film, "Cossas de Mujer."

At the Versailles Theatre (converted to legit from a film theatre), Arturo Garcia Buh's production of "Agua an las Manos" has already passed 125 performances, but is being switched to a translation of French author Andre Rousson's "La Petite Hütte," with screen actor Georges Rigaud, Aida Olivier, Maurice Jouvet and Jean La Roc. Rigaud has joined the group of screen actors who are turning to legit to keep before the public as well as to cash in on their screen records.

"Wind" Longrun High In Arg. for Oldies; "Light" Record Grosser, 796

Buenos Aires, Sept. 4.

Now that U. S. film imports have been renewed, it is interesting to see what grosses were registered by the many oldies which North American and other film distributors had to release to meet exhibitor and public demand for bright screen entertainment here. The longrun record belongs to "Gone With the Wind" (M-G), which ran at the 400-seat Radar Theatre for 45 weeks, with a gross of nearly \$62,750. The most surprising mark was set by United Artists' reissue of "City Lights" at the Opera Theatre. The Chaplin film was held over only 11 weeks, but set a money high of around \$79,350.

Other high grossers among the oldies were "Gilda" (Colt), \$30,130 in five weeks; "Gunga Din" (RKO), \$20,450, six weeks; "Adventure" (M-G), \$15,755 in five weeks; "Anna Karenina" (EL), \$13,915 in three weeks and "Dr. Jekyll and Mr. Hyde" (Par), \$41,430 in eight weeks.

"Oklahoma" is playing short runs at His Majesty's, Melbourne, Tom Williamson. Show has been a hit all over the Aussie-New Zealand zones.

Volmar Upped to Mono Chief for Latin-Am.

Victor Volmar, publicity manager for Monogram International Corp., last week was placed in charge of the company's Latin-American territory. Area formerly was handled by Bernard Gates, who recently was named European manager by proxy Norton V. Ritchey. Volmar, who will headquartered in New York, continues as supervisor of Mono's foreign language versions in addition to his new duties. Keith Everson moved into his old berth as publicity manager. Gates replaced William Satori as European chief, latter returning from abroad shortly and reports to the home office.

Hoyts Buys Into Waterman Chain

Adelaide, Sept. 11.

Hoyts, major Aussie film loop, has acquired a substantial financial interest in the Waterman Bros. chain, covering the south Australia zone, it was revealed here by Ernest Turnbull, Hoyts' chief, and Claude Waterman, Waterman loop boss.

Deals embraces 24 theatres, most of them nubes located in Adelaide. Understood that the key house, the York, a 1,730-seater, situated in city of Adelaide is included in the deal.

The combined circuit will now be known as Hoyts Ozzone Theatres. Lawrence and Gordon Waterman have bowed out of the pic operation and will now confine their activities solely to the Waterman commercial interests.

Ernest Turnbull stated that all existing product deals stand. Hoyts will now control around 186 cinemas throughout the Aussie zone. 20th-Fox are stockholders in Hoyts, with Harry Seigel representing National Theatres (U.S.) on the Hoyts' board.

Hoyts-Waterman deal has been on the fire for a long time. Deal may reawaken, a lead to the long-mooted deal between Hoyts and the Snider-Dean nube-country film loop. Hoyts earlier this year bought a couple of nubes from the Snider-Dean outfit. The powerful Greater Union Theatres' chain, headed by Norman B. Hyde, bought out the Clifford circuit in south Australia some time back.

TODD CINERAMA GETS CHOICE AUSTRIAN SHOTS

Vienna, Sept. 11.

Mike Todd's European Cinerama (three dimension Technicolor) film expedition swept behind the Iron Curtain and through this Danube capital, with cyclonic violence. Todd himself remained only long enough to give the local artistic bigwigs, accustomed to leisurely long-haired business methods, a taste of his Broadway-Hollywood breeziness, and then went on to Venice and Rome. His son, Michael, Jr., remained in charge of an 11-man camera and sound unit to add some Viennese subjects to the programs Todd is assembling for Cinerama's first public demonstrations.

Subjects shot here included a movement from Tchaikovsky's Fifth Symphony; an aria from Richard Strauss' Salomé by red-haired Ljuba Weltsch of the Vienna State Opera, and the famous Vienna Choir Boys.

The Todd-Lowell Thomas unit paused first at Salzburg and St. Wolfgang where landscape and peasant festival shots were made. After Vienna, they are to proceed to Rome. Operation is a costly one with 8,000 pounds of equipment.

Todd, his director Gunther von Fritsche and local helpers waded through masses of red tape and artistic politics to set up and film subjects rapidly. The Philharmonic balked on selection of an American conductor. Todd wanted H. Arthur Brown, banjoer from the Tulsa Symphony, now in town.

Plenty of 'Life' in Arg. Pix

Buenos Aires, Sept. 4.

Argentine film producers this year have been intensely wrapped up in using the "life" tag in titles given their pictures. San Miguel produced "My Life for Yours." Sono Film followed suit with "La Vie en Rose" while Lavalle Films came out with "The Life of a Woman." Artistas Argentinos Asociados had "To Live an Instant" and San Miguel made "Back to Life."

None of these, however, were very lively at the wickets.

New Managers for Two Big Paris Theatres Up For Selection Shortly

Paris, Sept. 11.

Two of the most important spots in the Paris showbiz currently are waiting for managerial appointments. First is the Reunion des Theatres Lyriques Nationaux, meaning the Grand Opera, the Opera Comique and the Palais de Chaillot, which also takes in the important organization of the Paris Opera Ballet. The other one is the Athenee Theatre, known lately as the Louis Jouvet.

In the case of the former, it is currently managed by Georges Hirsch, but such a political plum is crying jealousy. Some are alleging that he did not manage the Reunion so well, and also that his appointment was not regular, since done through Minister Louis Naegele's decision rather than via a decree.

The Hirsch management was to run only until July 11, 1951. The Cour des Comptes issued a report claiming the \$3,000,000 budget of the Reunion had been unsatisfactorily administered. Since the French had no cabinet when the last contract shold have been renewed, Hirsch continued to officiate.

Andre Cornu, current Under-Secretary for Fine Arts, has been instructed by Andre Marie, Minister for Fine Arts, to clear up the matter and has named a committee, made up of three high legal and financial officials, to investigate the charges made against Hirsch. Many expect a decision soon.

One contender reported out for the job is Edouard Bondeville, currently head of the Opera Comique, but he denies it. Another name put forward is that of Georges Fourastier, one of the Opera's conductors. And there is a good chance that Hirsch may retain the job, via the same political backing that got the job for him.

Barrault May Get Jouvet Theatre
In the case of the Louis Jouvet Theatre, the death of Jouvet has created a vacancy that is not only one of management, but also one of carrying on with the same spirit that Jouvet gave French legit.

The man most likely to carry on the work is conceded to be Jean Louis Barrault, who, with his wife Madeleine Renaud, has been running at the Marigny for several seasons successfully. His contract there with Mrs. Simone Volterra runs until February next year, but she has indicated that if it were necessary for Barrault to take over the Jouvet Theatre, she would not hold him up. Barrault, who after Jouvet's rites had gone back to the Riviera, since went on to Aix en Provence, where president Gramont of the Athenee Theatre is vacationing. After their conversation, it seemed unlikely that Barrault would take over, because, apart from the artistic angle, he also wants to have absolute freedom commercially.

One Russian Attends Magico Meet in Paris

Paris, Sept. 11.

The Conjurers Congress, currently holding a session at the Rex Theatre, is presided over by Dr. Chas. Dhotel a medico who acts under the stage name of Houdini. He is assisted by vet Reine de Solanges, who dates back to the time of the Isoldi Bros.

So far the most unusual participant is M. Balewski, who was permitted to come from Russia to meet about 50 Britishers, 150 Americans, 100 Frenchmen, 40 Dutchmen and one Hindu.

Other Foreign News
On Page 13

Weather, Big Pix Boom West End;

'American' Sockeroo \$28,000 in 2d, 'Woman' Fat 8G, 'Talk' Loud 11G, 2d

Young American Pianist Scores in B.A. Return

Buenos Aires, Sept. 4.

Bryon Janis young American pianist who made his debut here three years ago, has scored again on his return to Argentina. In Buenos Aires alone, after his two recitals at the Teatro Colon, Janis gave four additional performances with orchestra at the Rex to standing room.

Janis' success is even more interesting, since veteran pianists Arthur Rubinstein, Jose Iturbi and Wilhelm Kempff are all concertizing in Buenos Aires at the same time.

Odeon Profits Up \$6,000,000

London, Sept. 11.

Preliminary report of J. Arthur Rank's Odeon and Associate companies' profits for the year ending last June 28 shows an increase in profits of around \$6,000,000 at \$15,000,000 against last year's \$9,000,000. This improvement has resulted in preferred stockholders receiving a 6% dividend after no melon cuttings for the last two years.

Prelim report shows interest on bank loans absorbed \$2,800,000 against \$3,400,000 a year ago, making it obvious that Rank has reduced his bank loans considerably. Loan originally stood at \$30,000,000, and with the amount repaid leaves a debit account of \$18,000,000.

Assets comprise the Odeon Theatre, Gaumont British Picture Corp., and British & Dominion Film Corp. The tax alone on profits amounted to \$6,710,000.

Announcement of year's trading results has created a spurt in Odeon shares and its subsidiaries, with stock up 35c.

Rank's Irish Co. Tops Divvy
Dublin, Sept. 11.

Odeon (Ireland) Ltd., the J. Arthur Rank chain in Ireland, is upping its dividend from 10% to 16 1/2% because the past year's operations were so good.

Report for year ended last June 23 shows net profit of \$121,996 compared with \$39,064 in the previous year.

ROYAL VARIETY SHOW AT PIC PALACE OCT. 29

London, Sept. 11.

The Royal Variety Performance, held annually in aid of the Variety Artists' Benevolent Fund, will be held at the Victoria Palace Oct. 29. As usual, the announcement of the show has resulted in numerous guesses as to the artists likely to be included.

Understood that the following are early possibilities: Mary Martin, due to open in "South Pacific" at Drury Lane Nov. 1; Patricia Morrison, currently starring in Jack Hylton's "Kiss Me Kate" at the Coliseum, and the Crazy Gang, stars of the Hylton show at Victoria Palace.

Hylton, who planes to N. Y. soon, will scour for one or two American names to fly here for this special event.

VAF on Carpet Over Its Trade Union Setup

London, Sept. 4.

The Variety Artists' Federation, which has been in existence for over 40 years, was questioned by the meeting of the Trade Unions Council at Blackpool as to whether it was a worthy member of that organization.

Strong objections were raised by some TUC members, with Gordon Sanderson, the Actors' Equity chief, objecting to the inclusion of the VAF in the TUC on the ground that it was not a genuine trade union.

London, Sept. 4.

Inclement weather, better pictures and influx of provincial visitors for the Radio TV Exhibition are helping to pack picture theatres here. But has soared far, above average for this time of year.

One of the surprises is *Strangers on a Train* at the Warner. Slated for two weeks, this Alfred Hitchcock whodunit has held over until now in fifth week and still solid at \$9,000.

An American in Paris is new smash entry for top grosses in the West End. It was nears \$28,000 in first week and junks nearly as big in its second week at the Empire. Looks good for five to six weeks.

Another big new pic is the London Pavilion's "Murder, Inc." American title "The Enforcer." Originally in for two or three weeks, it may run five. It still is great, at \$1,000, in third round. "People Will Talk" at the Odeon, Leicester Square, also shapes great. Will hold at big \$11,000 in second stanza. "His Kind of Woman" looks fancy \$8,000 or over at the Gaumont.

Estimates for Last Week

Carlton (Part) (1,128, 65-81 60)—"Valentino" (Colt) (2d wk). Down to \$3,500 after mild \$4,000 for first week.

Empire (M-G) (3,099, 50-81 60)—"American in Paris" (M-G) and stage show (2d wk). One of biggest things this year house has had in months. Still near first week's smash total of \$28,000. Looks good for several more weeks, with "People Against O'Hara" (M-G) due in next.

Gaumont (CMA) (1,500, 45-81 60)—"His Kind of Woman" (RKO). Fancy \$8,000 or over which warrants a holdover. Nothing set to follow, which means a three-week run.

Leicester Square Theatre (CMA) (1,753, 45-81 60)—"Fringmen" (20th). One of biggest things this year house has had in months. Still near first week's smash total of \$28,000. Looks good for several more weeks, with "People Against O'Hara" (M-G) due in next.

London Pavilion (UA) (1,217, 45-81 60)—"Murder, Inc." (WB) (3d wk). Sock trade on opening week at \$11,000. Holding at around \$9,000. Good for two more weeks since topping all pix here in last six years with exception of "The Outlaw" (VA).

Odeon (CMA) (2,200, 45-81 60)—"People Will Talk" (20th). Getting word-of-mouth buzz, with nearly \$11,000 likely after big \$12,000 opener. May stay four weeks.

Orpheum (Marble Arch) (2,200, 45-81 60)—"Derision Before Dawn" (20th). Good \$8,000. Seems assured of three weeks.

Plaza (Part) (11,902, 65-81 60)—"Crosswinds" (Par) and "Birth of Blues" (Par) (treasures). House rarely has two pics. Good shapes to hit nice \$10,000. May hold.

Rialto (Indie) (500, 45-81 60)—"Tales of Hoffmann" (BL) (21st wk). Still attracting good bit at \$3,200. Looks to stay on.

Warner (WB) (1,735, 45-81 60)—"Strangers on Train" (WB) (5th wk). Still a big hit at around \$10,000 currently. Will be compelled to withdraw because general release is due. "I Was a Communist" (WB) set to follow Sept. 13. "Lady with a Lamp" (Indie) opens Sept. 22, with Royal prem.

'The Sinner,' With Only \$150,000 Budget, Already Has Grossed \$1,500,000
Vienna, Sept. 11.

Reports released here by First Film co-producers of the movie discussed (WB) First Film Knef pic "The Sinner" which is top German industry grosser since the end of the war. Film's success may be largely attributed to Catholic church opposition, which sharply spotlighted the production's attention to such themes as prostitution, incest, nudity and drug addiction.

German boxoffice alone is reported to date to be about \$1,000,000, with half as much additionally registered from Austria. Such markets as Switzerland, Holland and Scandinavia are yet to be heard from. Pic cost an estimated \$150,000.



IT'S ALWAYS "M-G-MOVETIME, U.S.A.!"

It's wonderful the way the entire industry is moving forward together to make this Fall memorable in film history.

Leo, your Friendly Lion, after a Summer of Hits ("Great Caruso," "Show Boat," "Rich, Young and Pretty" and more) is in the forefront of the industrywide celebration. Among M-G-Movietime hits are:

It's Simply Wonderful!

"ANGELS IN THE OUTFIELD"

(Paul Douglas, Janet Leigh)

Rollicking Technicolor Musical!

"TEXAS CARNIVAL"

(Esther Williams, Red Skelton, Howard Keel)

Spectacular Technicolor Adventure!

"ACROSS THE WIDE MISSOURI"

(Clark Gable and Cast of Thousands)

Unique Outdoor Giant Drama!

"WESTWARD THE WOMEN"

(Robert Taylor, Denise Darcel and Big Cast)

The Technicolor Musical That Tops Them All!

"AN AMERICAN IN PARIS"

(Gene Kelly, Leslie Caron, Oscar Levant)



And many more Big Ones! And of course this is the Year of "QUO VADIS"!

More Than One Third of Yank Earnings in Italy Unblocked

Rome, Sept. 4.

One of first parts of the Italian-American Film Trade Agreement, recently signed here for the duration of two years, was the unblocking of 37 1/2% of the American picture earnings frozen here. Today came through that \$3,200,000 paid out, representing the first part of the agreement.

The original amount owed was \$10,000,000, the residue of which will be paid out at various intervals during the next two years' period.

Deal was handled via a telegram advising the Bank of America to write a check for the amount made out to the Motion Picture Assn. of America. MPAA will distribute the various proportionate amounts to the nine companies it represents.

There had been a delay in the procedure, as this should have been done before last June 30. It became necessary for MPAA to force the date because Aug. 30 was the deadline for the fiscal year of several U.S. companies. It became necessary for several government film officials and heads of Italian film industry to be called back to Rome, either from vacation or from the Venice Festival. Gene Van Dee represented MPAA during the negotiations.

'Figure of Fun' to Open Brit. Tour in Manchester

Manchester, Sept. 4.

"Figure of Fun," English version of the Andre Roussin Paris comedy, "Bobo," is set to open British tour here Oct. 1 prior to London season. Peter Ashmore will direct the play.

Leading roles will be shared by John Mills, Brenda Bruce and Arthur Macrae. Piece is translated from the French by Macrae.

Carson on Paris Trek

London, Sept. 11.

Jack Carson, Marion Colby, the Three Honey Brothers and Tommy Wells shoved off for Paris last Saturday (8) after closing two-week run at the London Palladium. They will stay in Paris for four days and then sail for the U.S. Sept. 14.

When they arrive in New York, Carson is due to do his first TV session there.

London Legit Bits

London, Sept. 4.

Bertie A. Meyer has acquired Terence Dudley's new play, "Murder She Says," which was tried out at Ventnor in August, and expects to produce it in the West End early next year.

Hayes Court and Dermot Walsh have already been inked for the cast.

Jack Hixton is reviving "Nymph Errant" early next year. Play was written by Romney Brent and produced by the late Charles Cochran 15 years ago at the Adelphi Theatre.

John Hanau off to Italy to produce "Johnny Belinda," in which he will star his wife, Sorrel Carson. . . . Philip King has completed new musical, "The Dunhill Fitch," in collaboration with Bernard Grun and scripter Fred Tyd, which is being agented by Eric Glass.

Peter Saunders whose current show, "The Hollow," by Agatha Christie, at the Fortune, is one of the West End hits, is having a ring at commercial radio. Has just joined the American radio team of "Pearly Mason," as teen idol "Hollow" is being transferred to the Ambassadors' Oct. 4. . . . Patron of playwright director Phillip Mathews, co-author of "Madame Tussaud," died in London. He was 72.

Emmanuel Litvinoff's new drama, "Louis Golding's 'Magician Street,'" has been sold for action at the Embassy Theatre, Soho, in November. Richard Lerner trying out the Roddy Arkland play, "A Mixture of Sins," at the New Playhouse, Lowestoft, prior to West End production.

Lord Vivian, a son of the late Charles B. Graham, who is now operating on his own, has already acquired four for West End production. "Beast Boy," retitled "Master and Play," based on Tolstoy's "Kreutzer Sonata," he has clinched deals for Frank Harrold's latest, "The Chertsey Apartment," and Diana Maughan's "The Back."

Bob May Get TV This Year

Wilcox 'Lamp' Opens In 15 Countries, Sept. 22

London, Sept. 14.

Day-and-date global preem of Herbert Wilcox's "Lady With a Lamp" will be held in some 15 countries on Sept. 22. Reportedly, no other film has had such a simultaneous worldwide showing recently. "Lamp" was produced and directed by Wilcox. Anna Neagle stars as Florence Nightingale, while Michael Wilding has the top male role.

Aside from Britain "Lamp" is slated to preem on Sept. 22 in Australia, New Zealand, Canada, South Africa, India, Pakistan, Malaya, Malta, the Bahamas, Ceylon, Bermuda, the West Indies, Hong Kong and Singapore.

New Italian Pix Unit Formed to Encourage Prod. of Foreign Films

Rome, Sept. 11.

Formation of a new Italian film organization which plans to encourage production of American and other foreign pictures has been announced today by Albert Salvatori, president of the new group, named Organizzazione Cinematografica Internazionale.

Salvatori says the company seeks not only to encourage production of foreign films here but is ready to assist by participation even to the extent of investment of lire for producers who require additional funds. Company will be financed by the Forzano Bros., veteran Italian pix producers, and managed by Salvatori.

Organization will comprise three different sections, production, studio, operation and distribution. Headquarters will be in Rome. Company is already in operation with the Paul Muni film, tentatively called "A Bottle of Milk," which is being produced at OCI studios in Tirrenia. During the last year, the Tirrenia Studios were entirely renovated with new equipment.

"We plan to assist the foreign producer by helping him to reduce production cost," said Salvatori, "by giving the foreign producer the best technical facilities and the same guarantee given Italian films as well as by providing sufficient funds to make up the budget for producers who need or desire Italian participation."

OCI wants the films to be made in at least two versions. The Tirrenia plant is located between Pisa and Leghorn.

2 Scots Off on Canada, U. S. Vaudeville Tour

Glasgow, Sept. 4.

Robert Wilson, top Scot tenor, and Alec Finlay, an ace comedian, sailed last week from Liverpool for coast-to-coast tour of Canada and U. S.

They are scheduled to give vaudeville concerts in N. Y., Vancouver, Chicago, Windsor (Ontario), Minneapolis, Calgary, Hartford, Ottawa, Cincinnati, St. Catharines, Kearny (N. J.), Newark, Toronto, Pittsburgh, Victoria (B. C.), Detroit, Winnipeg, Seattle, Edmonton, Washington, Nelson (B. C.), Asbury Park and St. John's.

Vaude unit accompanies the two Scots, who return here in November for Tom Arnold pantomime at the Alhambra Theatre.

Third TV Station in Mexico

Mexico City, Sept. 4.

The third TV station here has been started by Guillermo Gonzalez-Camarena, radio engineer and video systems inventor. It is featuring prize fights and wrestling bouts.

Other two TV stations here are XH-TV, owned-operated by Novedades, front-line daily, and XEW-TV, property of the Emilio Azcárraga syndicate.

Bob May Get TV This Year

Bombay, Aug. 28.

Leading film equipment importers here have made arrangements to bring in television for the first time by end of 1951.

Negotiations are going ahead with a British firm for the installation of a pilot TV station.

Ready 1st Scots Ballet

Glasgow, Sept. 4.

First Scots ballet of international status, "Donald of the Burghs," is being readied by the Sadler's Wells Ballet. It has a Faust theme and a Scottish setting.

Ian Whyte, conductor of British Broadcasting Corp. Scottish orch, composed the music, collaborating with Russian choreographer Mstislav Rostropovich. Rehearsals start in London this month.

Dual Censorship In Arg. Near End

Buenos Aires, Sept. 4.

Repeated requests by distributors and exhibitors in Buenos Aires have at last brought a promise to amend the system of dual censorship which has existed here until now. Current censoring is exercised by the Entertainment Board, under the supervision of the Ministry of Press and Information, and the municipal police, representing the City of Buenos Aires.

The board and municipal censors did not always coincide in their verdicts on whether a picture should be exhibited or whether it could be classified for adults only, for teen-agers or for children. In addition, the dual censorship also delayed release of product and of the publicity material for the pix.

Following the requests by film industry interests, President Peron himself decided that the Ministry of Press and Information is to have the ultimate authority, through the Entertainment Board, which is to appoint a committee of three censors. This committee will have a member for the Press Ministry, another for the Ministry of the Interior (to take care of all political angles) and another for the municipal police. Latter would take care of angles vital to city discipline. The film biz is now trying to get another rep placed on this committee, who would see things from an industry angle. The municipal board formerly included Miguel Machinadarena for the local industry, but he resigned recently due to disagreements with the censors' classifications of several locally-made films.

At present the municipal censors are very rigid, particularly on foreign films, very few of which achieve classification as "suitable for all ages."

Muni Italo-U. S. Film Into Prod. This Month

Rome, Sept. 4.

The Paul Muni film to be made in Italy, is supposed to start shooting this week. Most of the production will be done in the village of Terrenia, Pisa and Leghorn. Ben Barzman's script formerly titled "A Bottle of Milk" probably will be called "Encounter" or "Sailing at Midnight." Pic will be made in both Italian and English versions, although most of the cast does not speak English. Joe Llosay is here from Hollywood to direct.

Cast includes Lea Padovani, Luisa Rossi, Alfredo Salazar, Ave Ninchi and Arnoldo Foia. Film is being financed by Italian and American interests.

Current London Shows

(Figures show weeks of run)

London, Sept. 11

"Anthony," "Caesar," St. James, 19.

"Ardelle," Vaudeville, 2.

"Blue for Boys," Majesty, 4 (1).

"Carousel," Drury Lane, 66.

"Fancy Free," Pic. Wales, 18.

"Follow Berger," Hipp., 27.

"Gay's the Word," Saville, 30.

"Hollow," Fortune, 15.

"House in Order," New, 10.

"Intimate Relations," Strand, 7.

"King's Rhapsody," Palace, 103.

"Kiss Me, Kate," Coliseum, 27.

"Knight's Marn's," Vic., 14, 78.

"Latin Quarter," Casino, 27.

"Little Hut," Latin, 55.

"London Melody," Empire, 15.

"Love 4 Colonels," W. Ind. in, 17.

"Man & Sun't'm," Prince, 30.

"Penn's Penn," St. Martin, 11.

"Reluctant Heros," W. Ind., 52.

"Ring Round Moon," Globe, 16.

"Seagulls Sorrento," Apollo, 65.

"Take It From Us," Adelphi, 40.

"To Dr'thy a Son," Garrick, 42.

"Waters of Moon," Haymarket, 41.

"Who Is Sylva," Criterion, 41.

"Who Goes There?" York, 24.

"Who's Lodger," Comedy, 6.

"Winter's Tale," Phoenix, 11.

Playing-Time Limitation or Not, U. S. Films Still Mex B.O. Leaders

Mexico City, Sept. 4.

That seven of the 10 current filmbox office champs are foreign productions at U. S. is regarded as significant right now when a fight is being waged against the new law that forces the 30-50% playing time for Mexican films.

Top leader of the seven is "On the River," (20th), which grossed \$26,813 in its first 14 days at the Cine Alameda. The contesting topper is the Italian pic. "With Empty Hands" which did \$24,713 at the Cine Arendia in 42 days.

"Midnight," (20th) grossed \$18,888 in two weeks at the Cine Mexico.

"Breakthrough," (WB) hit \$10,816 in two weeks at the Cine Mariscal. For a seven-day exhibition there was almost a dead heat between "Three Guys Named Mike" (M-G-M), \$9,331 at the Cine Roble, and "Abbott & Costello Meet Invisible Man" (U. S.), \$9,311, at the Cine Chapultepec. "Bright Victory" (U. S.) did \$17,437 in 21 days at the Cine Olympia.

Mexican leaders are "History of a Heart," \$11,100 in seven days, at the Cine Metropolitan, "Rally Poly," \$17,300 in 14 days at the Cine Palacio Chino, and "Mary Islands," \$24,175 in 21 days at the Cine Orfeon.

The new cinematographic law which demands 30-50% playing time for Mexican pix ran into its first court snag when Federal Judge Ignacio Burgos here granted a group of exhibitors here and in the provinces some of them major, a temporary injunction against the measure. Exhibitors argued that the law is unconstitutional in that it violates the Magna Charter's guarantees of freedom of trade and freedom of work by forcing them to devote half of their 364-day year to Mexican product. Cinemas in Mexico operate 364 days yearly as they are compelled to skip May 1, Mexican Labor Day, a rigidly observed holiday.

Injunction is being fought on the grounds that exhibitors failed to prove their contention on the law's unconstitutionality by a producer group that Jose Archundia heads.

SEE PEAK NEAR FOR ARG. LEGIT THIS YEAR

Buenos Aires, Sept. 4.

Although there is no sign of legal grosses slouching off yet producers in Buenos Aires are slightly nervous over the possibility that the peak in the legitimate field has been passed. They also wonder whether new American films, available once more, may not cut into their boxoffice take. Most shows are still doing terrific biz and all theatres are booked for into the 1952 season. The only sole hardship for playgoers and audiences young a go. The law may such extended crop that no houses are available to new efforts and producers are not yet on the lookout for new vehicles of art talent.

"El B." by Eugenio Sánchez de Deza, at the El Nacional Theatre, which was produced by Narciso Ibarra, already has grossed \$100,000 since it opened in June. The Elmo Theatre's Vittorio Fermani Co. imported from Italy, has done terrific trade at the Odeon Theatre. Medio Obrer will take over the house soon for a production of "El Mal Amor" by María Luz Ríos and Miguel Alberca. This veteran actress has selected Casares, an actor just back from two years work at Mexican film studios, as her leading man in this play.

Story of a "State Engineer" by Spanish author, B. S. which Juan Carlos Tavío is directing at the Grand, is another hit. It is not to be outdone and may hold its own.

Ex-Disneyite to Make Vidpix in Mexico City

Mexico City, Sept. 4.

Formerly a Disneyite, Jimmie F. Sargent, together with Walt Disney and Jimmie G. Equi, are to be working with Dan Meissner of the Disney staff to come here to draw for them.

Sargent came to Mexico 20 years ago as part of the sun-dance team of Santos & Lee. Lee continues in business, but get attendance is being checked up.

The Show News that Overshadows all the rest.

A STREETCAR NAMED DESIRE, winner of the Pulitzer Prize and Critics Award, applauded by a record number of playgoers, is now the most exciting Warner Bros. Picture. It stars Vivien Leigh and Marlon Brando. An Elia Kazan Production, produced by Charles K. Feldman. Opens NEW YORK AND LOS ANGELES SEPT. 19.

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 11

| N. Y. Stock Exchange | Weekly Vol in 100s | High | Low | Tues. Close | Net Change for week |
|-----------------------------|--------------------|--------|--------|-------------|---------------------|
| ABC | 100 | 12 1/2 | 12 1/2 | 12 1/2 | + 1/2 |
| CBS, "A" | 53 | 29 1/2 | 28 1/2 | 28 1/2 | - 1/2 |
| CBS, "B" | 48 | 29 1/2 | 28 1/2 | 28 1/2 | - 1/2 |
| Col. Pic. | 39 | 13 1/2 | 13 | 13 1/2 | + 1/2 |
| Loew's | 406 | 18 1/2 | 17 1/2 | 18 1/2 | + 1/2 |
| Paramount | 133 | 27 1/2 | 26 1/2 | 27 | + 1/2 |
| RCA | 576 | 21 | 20 1/2 | 22 1/2 | + 1/2 |
| PRO Pictures | 916 | 4 1/2 | 4 1/2 | 4 1/2 | + 1/2 |
| RKO Theatres | 441 | 4 1/2 | 4 1/2 | 4 1/2 | + 1/2 |
| Republic | 618 | 5 1/2 | 5 1/2 | 5 1/2 | + 1/2 |
| Loew's, pid | 65 | 11 1/2 | 10 1/2 | 10 1/2 | + 1/2 |
| 20th-Fox | 320 | 20 1/2 | 20 1/2 | 20 1/2 | + 1/2 |
| Un. Par. Th. | 298 | 21 1/2 | 20 | 21 1/2 | + 1/2 |
| Univ. | 289 | 12 1/2 | 10 1/2 | 11 1/2 | + 1/2 |
| Univ. pid | 5 | 60 | 57 1/2 | 60 | + 2 1/2 |
| Warner Bros. | 205 | 14 1/2 | 14 1/2 | 14 1/2 | + 2 1/2 |
| N. Y. Curb Exchange | | | | | |
| Monogram | 177 | 4 1/2 | 3 1/2 | 4 1/2 | + 1/2 |
| Technicolor | 47 | 20 1/2 | 19 1/2 | 20 1/2 | + 1/2 |
| Over-the-counter Securities | | | | | |
| Cinecolor | | Bid | Ask | | |
| Pathé | | 3 1/2 | 4 | | |
| U.A. Theatres | | 3 1/2 | 3 1/2 | | |
| Walt Disney | | 7 | 8 | | |
| | | 9 1/2 | 10 1/2 | + 1/2 | |

(Quotations furnished by DREYFUS & CO.)

PIX DIVIDENDS OFF IN FIRST 7 MONTHS

Washington, Sept. 11.

Although corporate dividends as a whole were 13% higher during the first seven months of this year than in 1950, they were down again in motion pictures.

The film industry stockholders received a total of \$18,575,000 from January through July, 1951. Last year the figure was \$20,930,000 for the same period.

Dividends for July amounted to \$3,300,000, a decline from the \$3,630,000 paid in July, 1950. Department of Commerce, which released the figures yesterday (Mon.), says that publicly reported dividends in any industry amount to about 60 or 65% of all dividends paid in that industry.

Pix-Stocks

Continued from page 1

\$2-per-share rate with a 50¢ divvy declared last Thursday, payable Sept. 28 to holders of record on Sept. 19.

Upbeat tone of film stock trading on the N. Y. Stock Exchange for the most part, however, reflected something of a reappraisal of the business by the public, according to the trade's economists. One spokesman called it a belated realization that the pic shares had been widely undervalued.

Library Liquidation

Investors, it's said, also are considering various of the outfits in terms of liquidation of their libraries of old product. Films which have been played off the conventional exhibition market are carried on the books at \$1. Proceeds from the sale of these to television obviously would constitute all profit.

Another factor behind the fact that stocks have become favorites, of course, is the continuing upswing in business and prospects for the future. Upswing, which began last July 1, has yet to show any signs of leveling off, particularly in view of the assortment of upcoming pix which show b.o. promise from various of the companies.

In any event, majority of the film issues within a recent period either reached a new high or have been close to high marks for the year. (See chart on page 15.) Paramount climbed to a new peak of 27 1/2, RKO Pictures, at 43%, also was at its highest level for the year.

Republic, which had been down 3%, was at its high-for-the-year mark at 51%. Warners, which hit 4%, when the company put in a bid to buy 1,000,000 of its own shares, has been remaining at about 4%.

Wall St. sources reported this week an unusual, heavy amount of West Coast investors' interest in Universal, Par., Loew's and 20th-Fox issues. The financial men believe those on the buying spree are close to the industry and immediately acquainted with its up-
and prospects.

Majors Advised

Continued from page 3

agreements referred to in the complaints contained a schedule of admission prices and a provision that during the exhibition period of the motion pictures licensed thereunder the admission charges should be no less than the prices listed in the schedule.

The defendant's contention that every such price fixing agreement, standing alone, is a violation of the Sherman Act and illegal per se seems untenable in the light of the principles clearly stated by Chief Justice Taft writing for a unanimous court in U. S. vs. General Electric Co., et al., 272 U. S. 476, which was followed by Chief Judge Parker in a unanimous opinion of the Court of Appeals of the Fourth Circuit in Westinghouse Electric Corp. vs. Bulldog Electric Products Co., 179 F. 2d 139.

The principles applicable to license contracts for the use of picss would seem equally applicable to license contracts involving copyrights, and hence under these authorities it seems quite clear that license contracts for the exhibition of copyrighted motion pictures, containing price maintenance provisions for admission to such exhibitions, with nothing more to condemn them, are reasonable and normally adapted to secure to the copyright owner the pecuniary reward to which he is entitled under his copyright monopoly and are not in violation of the Sherman Act nor otherwise illegal.

Three plaintiff distribs in the action are represented by Evans L. DeCamp, Cincinnati; Clinton M. Harbison, Lexington, and Edward A. Sargoy & Stein, N. Y. J. Harry Stamper, Lexington, represents the defendant theatre.

Yank Pixites

Continued from page 7

Rio for on-the-spot huddles with the Brazilian government. Rickard is said to best understand problems and people in the S. A. market and his absence is being felt.

Eric A. Johnston, who's skedded to return shortly to the MPAA presidential post from which he's been on leave, has been talking on S. A. trip for the past couple of years. With his return to MPAA from his Economic Stabilizer's job in Washington, he may decide finally to hop southward for a swing of the various S. A. capitals, some execs in N. Y. suspect.

The Brazilian situation could prompt Johnston to finally map specific plans for such a tour. It would be in the interest of good will, generally but doubtless he would also tackle specific trade problems.

Company presidents and foreign department heads met in N. Y. yesterday (Tues.) but this session concerned itself primarily with Japan. Motion Picture Export Assn. bows out of that country Jan. 1, at which time the American companies will begin competitive operations.

20th's 7G Net for 5 Mos.

Breakdown on 20th-Fox earnings, sent to stockholders in advance of the Oct. 4 meeting, divulg'd, shows the company's net profit for the first five months of this year was down to \$7,000. This compared with a net of \$854,000 for the same period last year.

Commenting on the down-beat, presy Spyros P. Skouras said an upward trend set in during the summer and is presently continuing.

Theatre company, figured separately, would have earned \$1,232,000, for the first five months of this year, as against a net profit of \$2,026,000 in the corresponding 1950 period.

Nat'l Boxing Assn. Seeks Cuts

From Theatre TV for State Units

Chicago, Sept. 11.

Pitch for Pix B.O. Bally Via More Video Trailers

New York.

Editor, VARIETY.

Your reviewer did a good job of reviewing the premiere of "What's Playing?" with Magg McNeills, but I think he went off base when he contended that TV was "getting the short end of the deal" because our program "would tempt people out of the house and back to the theatres," which they have allegedly deserted for the same entertainment.

It's our attitude that nothing will ever replace the motion picture theatre as a source of group entertainment, relaxation from the home, and the showplace for major film productions. It's our attitude also that a TV show that entertains and serves will sell products. "What's Playing?" is the marriage of the two.

Which brings me to my real feelings about the entire movie-TV situation. I think the worry-worry attitude stems from a closed-eye viewpoint. I'm reminded of the days when the record industry worried about being kaput because of the advent of radio. Without radio, the record business would never be in the successful spot it has been for the past few years. I'm reminded also of a job an associate of mine, Dr. Ernest Dichter, the psychologist, did for one of our most prominent home-movie distribution outfits. They were worried sick about TV's effect on the home movie business. Psychologically, they were about ready to give up.

While 20th's financial reports have been about the most informative of statements from all the film outfits, no breakdown on the financial ups and downs of the Roxy was made before. Theatre as of last June 2, had current assets of \$737,000, including \$621,529 in cash. Property, plant and equipment were listed at \$3,618,529. Current liabilities included \$70,000 first mortgage 4% bonds, amounted to \$230,736. Stockholders' investment totalled \$1,706,588 via \$774,000 in preferred stock \$650,000 in common stock and \$342,598 in earned surplus. Under the corporate setup there are five leases with terms expiring subsequent to Dec. 31, 1954. Fixed minimum annual rental is \$63,000.

Current liabilities included \$70,000 first mortgage 4% bonds, amounted to \$230,736. Stockholders' investment totalled \$1,706,588 via \$774,000 in preferred stock \$650,000 in common stock and \$342,598 in earned surplus. Under the corporate setup there are five leases with terms expiring subsequent to Dec. 31, 1954. Fixed minimum annual rental is \$63,000.

Must Lease Theatre

Under the program of divulg'd and divulg'd of theatres, 20th is free to continue its ownership of 100% of the Roxy's common stock but must lease the house to a second party, National Theatres. 20th's theatre subad which splits with the pic producing-distributing outfit on or before June 7, 1953, is permitted to take the lease. National also receives 5,058 shares of Roxy preferred stock under the divulg'd terms.

Plan, which requires a two-thirds vote for approval separates the pic company from domestic exhibition but the film outfit will continue ownership of interests in 487 foreign houses. National, now comprised of 541 theatres, must divest itself of at least 91 of these and possibly 37 others contingent on competitive conditions in the future.

When they come into being the two new outfits are expected to have an authorized common stock issue of 3,000,000 common shares. All of 20th's preferred securities recently were redeemed by the corporation at a cost of \$11,210,000, as a means of simplifying the capitalization structure.

Present stockholders will receive one share in each of the two companies in exchange for each share held in the present parent company.

Separate balance sheet shows the pic outfit, as of last June 2, had total current assets of \$843,237,000, and current liabilities of \$16,588,000, leaving working capital exceeding \$67,000,000. Total assets amounted to \$108,054,000.

New theatre outfit had current assets of \$15,200,000, including \$11,250,000 in cash. Current liabilities were \$9,336,000, leaving working capital of about \$6,000,000.

G&O Chain Acquires 2 More F-WC Houses

Los Angeles, Sept. 11.

Ten more Fox-West Coast houses, the Tower in Fresno and the Ritz in Hanford, were taken over by Gamble & O'Keefe Theatres. The Ritz, a 657-seater, was an out-of-the-way buy. The Tower, seating 935, was taken under a long lease.

F-WC had been ordered to dispose of both houses under the 20th-Fox consent decree. Their acquisition makes a total of five California theatres in the new Gamble & O'Keefe chain.

Nachbaur Back to France

Lucien Nachbaur, sent by French Pathé to New York last spring to supervise temporarily its interests in the U. S. following resignation of Jacques Chabrier, returned to France aboard the *Liberte* last week. He'll go back to his post as manager of Pathé's Paris flag ship, the Marignan.

Nachbaur installed Duncan McGregor as Chabrier's successor in charge of all Pathé interests in the Paris Theatre N. Y. which continues in charge of Lillian Nadell Gerard.

House Built in One Month

Regina, Sask. Sept. 11.

Built in one month, 250-seat theatre was opened late last month at Waskesiu, northern Saskatchewan summer resort. Owner-manager is William Zaparant of Prince Albert. Rustic styled house has a balcony and air-conditioning.

TOA's Convention

Continued from page 1

partnered with TV for the betterment of both field.

Big Advertising Power

Second, the tremendous advertising power of TV could be put to use in behalf of theatre, according to Wolfson. A thoughtful operator who also runs WTVJ, Miami, Wolfson said his views are based on his own PC premise.

He related he added four new houses to his Florida chain over the last two years and attributes his successful expansion largely to the effectiveness of television advertising. He's incidentally about to begin his expansion in 1952. His first project will be in this block of the year.

Wolfson made a point of emphasizing the importance of the conversion in Miami, and as a result of his own personal experience, he's decided to do the same in the new field of the theatre market which he's now in. He's also decided to do the same in the new field of the theatre market which he's now in.

As far as larger-screen TV, Wolfson held out the basic every show at regular times will have some sort of panel in addition to its program. The theatre TV box could be so economically well-fixed that it could far outdistance standard television in the entertainment values it could deliver, he added.

EXTRA SHOWMANSHIP that gets EXTRA PROFITS!

DIE-CUT NOVELTY ACCESSORIES

...at LESS than the Cost of Printing!

THE "PEOPLE WILL TALK" DOOR HANGER



5¢
each

colorful hanger for door-knobs,
milk bottles, telephones, car
doors, etc.

Here's a great BARGAIN in SHOWMANSHIP! 20th Century-Fox, to prove the value of NOVELTY Accessories . . . has prepared the colorful, die-cut exploitation items you see on this page! Each NOVELTY is an item of outstanding value and eye-appeal! And each item is priced far below the actual cost of printing. In fact . . . 20th Century-Fox is absorbing a sizeable portion of the printing cost . . . and NATIONAL SCREEN SERVICE is charging NOTHING for the sale and distribution services being rendered!

That gives YOU . . . these sensational exploitation values . . . at just a fraction of what they actually cost to print!

You can't afford to pass up this money-saving opportunity, to MAKE MORE MONEY with these 20th Century-Fox Hits! Use these NOVELTY Accessories to put the "BUSINESS" back in SHOW BUSINESS! Ask at your local 20th Century-Fox or NSS exchange.

THE "BATHSHEBA" PROCESS- COLOR COUNTER CARD



10¢
each

stands on its own easel in your boxoffice,
or merchants' windows, on counters, soda
fountains, bars, restaurant tables, etc.

THE 4-COLOR "BELVEDERE" BELL



5¢
each

for streamers and hangers, in lobby,
under marquees, or away-from-theatre,
in merchants' windows, over soda
fountains, bars, doorways, etc.



Each novelty contains space for imprint

of theatre name and play dates.

NATIONAL Screen SERVICE
PRICE BODY OF THE INDUSTRY

Inside Stuff—Pictures

Gene Autry, in the past 17 years, has parlayed his show biz name into a multi-pronged commercial empire—with 49 manufacturers licensed to turn out Autry products in the U. S. and 10 signed for Canada. First license was granted in 1934 for a cap pistol, of which 10,000,000 have since been sold. Since then the list of licensed products has been expanded to include toys, togs and trivias—including the obvious cowboy suits, holsters, spurs, 10-gallon hats, plus balloons, billfolds, pencil cases, photographic kits, bicycles, bedspreads, drapes, tugs, frozen foods, ice cream, marionettes, buttons, books, boots, drums and dolls. In addition, there's a comic book published by Dell.

The cowpoke radio-tele-film-disk star's enterprises are so many-faceted, that one North Carolina store owner sponsors the Autry vidcap show on TV, advertises Autry merchandise on the stanza and promotes the show with Autry displays. Licensing negotiations are handled by Mitchell J. Hamilburg.

Remark in *Variety* recently by Richard Thorpe, director of Metro's forthcoming "Ivanhoe," that there was another "Ivanhoe" before his has brought from the *J. of Wisconsin* word that there have actually been two previous celluloid versions of the Sir Walter Scott classic, Saylor St. Deptula, of the university's extension division writes.

The Thorpe production of "Ivanhoe" is the third filmed on British soil, not the second. Aside from the three-reel Imp version directed by Herbert Brenon that was released in the U. S. in the fall of 1913, that same year saw also a six-reel version likewise produced in Britain. This was released under the title of "Rebecca the Jewess." Its cast included artists of such distinction as Edith Brackwell, Hubert Carter and Nancy Bevington. It was distributed in the U. S. a little later than the Imp version by World's Leader Features.

Jack Skirball's recent departure from RKO is understood to have been over disagreement with production chief Howard Hughes over size of the budget Skirball's indie unit was planning for "Appointment in Samara." Producer had Gregory Peck lined up and was aiming at a big pic with financing by RKO.

When Hughes refused to advance the coin for a budget of the size Skirball wanted, latter pulled stakes and is now headquartered on the Samuel Goldwyn lot. No release has been set for "Samara" now RKO now has in 27th week of distribution Skirball's Bette Davis starrer, "Payment on Demand." Pic started out strongly with a Radio City Music Hall, N. Y., date, but has failed to sustain the pace in smaller towns.

Oil industry will make a discreet pitch to theatres for exhibition of its new Technicolor cartoon, "Man On the Land." Pic, made by United Productions of America ("Gerald McBoing Boing"), was previewed for the press in New York Monday (10). The 16-minute short was produced under supervision of Film Counselors, Inc., N. Y.

Fairly entertaining and with the plug well burned, Oil Industry Information Committee hopes for fair theatrical representation, as well as normal 16m release. Robert Flaherty's "Louisiana Story," financed by Standard Oil, was given regular theatrical release (with exhibs charged for it), while OIIC's previous two films, "24 Hours of Progress" and "The Last 10 Feet," played some 600 houses on a for-free basis.

Evidence of the cosiness that has developed between major film companies and other mags as a result of Life's recent downbeat view of the industry is seen in the Sept. 23 issue of *Look*. Columbia will be heavily represented in it. First is a four-page layout reviewing "Saturday's Hero" as "the movies' first great football story." Then, in the "Beautiful Women" feature, Marta Toren is highlighted in Col's "Sirocco."

Also, Col has a full-page ad in color on "Sunny Side of the Street," and *Look* is mailing proofs to key exhibs, together with data showing how the periodical aids in selling theatre tickets. It is also outfitting Col salesmen with kits showing the mag's penetration in each territory.

Delay in the lensing of "Singin' in the Rain" at Metro is likely to push back the start of "Huckleberry Finn" on the same lot, and indirectly affect the filming of Samuel Goldwyn's "Hans Christian Andersen." Gene Kelly will costar with Danny Kaye in "Finn," but can't get going until he completes his top role in "Rain" which still has two elaborate musical sequences to shoot. In case "Finn" can't start on schedule, Metro may ask Goldwyn to postpone "Andersen," now slated to roll Dec. 1, with Kaye starring.

Chaplin, Lloyd TV Holdouts

Continued from page 3

When he formed the Charles Chaplin Film Corp. to produce his own starring films. Prior to that year, he appeared in pix for Keystone, Essanay and Mutual. For three years his two reels and feature, "The Kid," were distributed by First National, but since 1920 his releases have gone through United Artists of which he is part owner.

Chaplin's refusal to allow old silents to be steered into TV is not surprising. He has continually turned down deals to re-issue his old two-reel silents, including the famous "Shoulder Arms," to theatres. During the past several years, however, he personally re-issued "The Gold Rush" and "City Lights" through U.A.

Lloyd is virtually in the same position, owning outright all of his pictures made since 1917, with the exception of "The Milky Way," in which he starred for Paramount in 1935, and the recent "Mad Wednesday," which he made for Howard Hughes. Comedian, however, sold some footage of the silent "The Freshman" for inclusion in "Wednesday."

Some years ago, Lloyd, who was originally in partnership with Hal Roach in production of his two and five-reel silents bought out Roach's interests in the pictures. This move was made to prevent the films from hitting the reissue market in competition with his then-current releases. Like Chaplin, Lloyd plans to continue the re-release of his sound features, having issued "Movie Crazy" several years ago for moderate returns. He's currently pre-

Wolfson-TOA

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public relations, Earl J. Hudson, United Theatres, Detroit, national legislation. A Julian Brylawski, Washington, D. C. state and local legislation. Morris Loewenstein, Majestic Theatres, Oklahoma City, 16m. Sam B. Kirby, Little Rock, Ark., concessions. Harold Fitzgerald, president of Fox Wisconsin Theatres, building and safety codes. Henry Anderson, United Paramount, legal advisory council. Herman M. Levy, general counsel, TOA; theatre equipment and maintenance. Joseph J. Zaro, Nashville, film jubilee. Sam Pinanski, president, TOA, Boston, drive-ins. Jack Brannagel, Commonwealth Theatres, Kansas City.

Convention agenda and list of industry leaders scheduled to address TOA members have not yet been completed.

EXHIB BACKERS MULL COLOR FOR COWAN PIC

Syndicate of exhibs financing a film production by Lester Cowan will determine this week whether the pic will be made in color. It is being filmed in cooperation with the American National Theatre & Academy from a script by Robert E. Sherwood.

Circuit ops, chairmanned by Sam Pinanski of Boston, met on the project in New York last week to discuss the title (which isn't yet decided on), director and other problems. It is understood a deal has been made with a Coast director, who is due in New York this week for confabs.

Shooting is expected by Cowan to get under way in a couple of months. With a number of Broadway names lined up by ANTA which, it is expected, will give the pic good marquee values, exhib board decided last week to consider the possibility of throwing in the extra coin needed for Technicolor. Pic will be filmed in the east.

U-I Returns

Continued from page 3

U-I's present grade of releases. It will thus serve a double purpose in increasing playing time.

Paradoxically, while U-I is endeavoring to change the scope of its product to meet that of other majors, latter are moving toward carbons of the U-I films that have proved so profitable in smaller houses. The other companies are attempting to come up with pix that in subject matter and budget can compete with U-I for the 8,000 theatre market it dominates.

U-I previously went into big-budgeters after the merger of Universal and International in 1947. Studio immediately went into production of prestige-type pix that proved almost disastrous to it. It wasn't until all such production was stopped and the company found its métier in the "Ma and Pa Kettle" and "Francis" type product that it hit the profit column with force. These have now been made with low-cost casts, either feature player vets or young stars whom U-I has developed and nurtured.

New star-emphasis type films on the U-I production schedule include "Bend of the River," with James Stewart; "World in His Arms," with Gregory Peck; and "Against All Flags," with Ferol Flynn, "Steel Town," with Ann Sheridan, and "Great Companions," with Dan Dailey.

Daff on Foreign

Continued from page 3

better." In connection with this, he urged the setting up of counterparts to the Council of Motion Picture Organizations throughout the world. Patterned after COMPO in the U. S., the trade outfits in each country would be designed to improve public and trade relations and contribute generally to the b.o. uplift. Demonstrating the need for a COMPO in various global spots, said Daff. Is the vast amount of misinformation in circulation.

Some exhibs, on the basis of erroneous reports of television's effects on U. S. theatres, actually have been figuring on bowing out of exhibition when TV hits their respective countries. Situations as this an outfit like COMPO could correct, Daff observes.

General feeling Daff encountered abroad is that the quality of Hollywood pix is on the upgrade. He said he heard comments to this effect from numerous exhibs.

Daff next month goes to London to attend Odeon Theatres and General Film Distributors conventions.

Brother Fired

Continued from page 1

Kans. The NLRB examiner said that the brother, Sid, Caraway business agent for IATSE and Laborers' Union locals in Coffeyville, got his brother shifted from projectionist to maintenance man, then got Kenneth Caraway's union card withdrawn, and finally had him fired.

The examiner's report cited not only Sid but also the Coffeyville locals of IATSE, the laborers, and Painters, as well as the Central Labor Union of the town.

Top-Priced Novels

Continued from page 3

was reported to have obtained this week for \$80,000 plus \$20,000 more if it wishes to keep the rights at the end of seven years.

"Caine Mutiny" is already on the best-seller list. It's about a Navy destroyer in the Pacific during the last war. "President's Lady" is slated for publication by Doubleday next month. It concerns Andrew Jackson's wife. Du Maurier novel "will be a five-part Ladies Home Journal serial and Literary Guild choice for March, 1952. It's a suspense story, somewhat reminiscent of the author's successful "Rebecca."

Grosses hit by such big-budgeters as "Great Caruso," "Show Boat," "David and Bathsheba," "Capt. Horatio Hornblower" and "Place in the Sun" are the primary reason for the renewed Hollywood interest in best-sellers. Such interest had previously tapered off about 1947, when Hollywood went on an economy budge. It sought not only low-cost story material, but yarns that by their very concept made possible low-cost pic-

tures.

Now studio and distribution chieftains are convinced that the answer to TV as a threat to film lies in making pix of such scope and production quality that tele shows look sick beside them. And since they've found recently that the public will readily pay for such product schedules are being reshaped in that direction.

Real moneymakers have proved to be big pictures or little ones.

Heaviest losses have been suffered on the medium-class product, 20th-Fox is a prime example. It's bought two novels for expensive pix now after several years of costly experimentation with middle-budgeted "gimmick" films.

Among others, it bought four New Yorker mag stories at \$10,000 each as subjects for these gimmick pix. Paradoxically, every one of them was turned into an entertainment film that won acclaim from the critics but not one paid off at the box. Among them was "U.S.S. Teakettle." Later "You're in the Navy Now" and "Fourteen Hours."

Aside from the type of pix Hollywood is seeking, there are also lesser reasons for the return to the story-marts. One is that studio shelves have been pretty much decimated. Piles of stories that had accumulated over the years were raided when the economy wavered and studios sought to avoid buying.

Secondly, studios are making more pix now than during the war and post-war years. Thirdly there's a generally better feeling about the industry among the companies. Pessimism has now turned to at least limited optimism with an attendant desire to return to more showmanly product. Highly successful books provide the opportunity to make big films.

N.Y. Exhibs

Continued from page 3

try as well as the N.Y. theatre-men have expressed enthusiasm for the project, particularly since it would be a major factor in the continuation of "Movietime U.S.A."

N.Y. exhibitors already hold a lease on the Grand Central Palace for the March date, but at present lack of funds prevents the go-ahead sign. It was explained to the board that the exposition would be self-supporting if present plans are carried out. In addition, to special booths for all phases of the industry, the plan calls for the construction of actual "studio" sets, on which actual scenes would be filmed for the public. Personal appearance of prominent Hollywood stars also is planned.

The board pointed out that inasmuch as Hollywood help is particularly called for in set construction and the appearance of stars and technicians, Coast topers would have to be consulted. The board will meet next week to discuss the project further.

Exhibitor delegation included Harry Brandt, Leonard Goldenson and Joseph Vogel, who also spoke in behalf of the exposition. MPAA executives present were Ned E. Depinet, Austin C. Keough, Barney Balaban, J. Robert Rubin, Spyros Skouras, Arthur Schneider, Sam Schneider, Jack Cohn, Joyce O'Hara and Sidney Schreiber.

Report 26in Buy Of Du Maurier Novel for 80G

Continued from page 3

Twenty-Fox was understood this week to have acquired screen rights to the new Daphne du Maurier novel, "My Cousin Rachel." Price as reported in trade circles, would make this one of the major deals of the season. It is said to call for a flat \$80,000 payment, plus \$20,000 more if 20th wants to retain its rights after seven years.

While the figure is a substantial one in the current market, it is considerably below that asked by agent Alan Collins, of Curtis Brown Ltd., in a letter to all major companies about six weeks ago. Collins asked \$100,000 plus 5% of the world gross for a seven-year lease.

It is understood that 20th mixed any percentage arrangement or any lease that did not permit the company to hold on to the rights at the end of seven years. Reportedly, it was able to win the points, since there were no other major company bidders. Only competition came from David O. Selznick.

High price asked by Collins scared off other studios despite assurance by story editors that book will be a best-seller and is surefire pic material. Miss du Maurier is author of a number of previous books which became top screen hits, including "Rebecca."

Book is already a best-seller in London and begins five-part serialization in The Ladies Home Journal in the U. S. in November. It will be the March, 1952, selection of the Literary Guild. Doubleday is publishing.

Miss du Maurier, who lives in England, reportedly will be paid by 20th in blocked sterling. Final consummation of the deal is said to await solution of certain tax problems in England by the author's attorney.

Stockholder Unit

Continued from page 3

shares to vote with the dissidents against the management in December. Asked how many shares the group might vote, including their own and via proxies which they are hoping to obtain, spokesman said "plenty." Hughes has 929,020 shares. Greene and his own clients have about 300,000. Other Wall Streeters in the confederation are said to bring this amount up to about 800,000 and the out-of-towners should push it up much farther.

Three new members are to be elected to the board. Greene group wants a hand in naming them all. It would compromise, however, if it could name one or two and the third man was felt to be satisfactorily neutral.

Committee which Greene and his cohorts are now forming will consist of big stockholders plus technicians. Latter will include a real estate man, since RKO Theatres has, of course, large realty holdings; a theatre expert and a financial expert (Greene).

The 10c dividend declared last week was the circuit's first. It has been in existence as an independent corporation only since last Jan. 1 when divestiture from the production distribution end became effective. Greene group's feeling on the divvy is that it was only an effort by the management to keep minor shareholders happy so that when the new committee begins to solicit proxies they won't find such fertile soil in which to operate.

Par Demands

Continued from page 3

managers regarding various deals involving top stars. Sales could in N.Y. believe revision of contracts are in order. For one, they want a reduction in light figures reduced so that the company will share in the gross at a greater rate when a lesser amount of coin is reached.

Par's entire selling policy is expected to be taken up when the company's division chiefs go into a three-day N.Y. huddle with topers beginning tomorrow. Thurs. A. W. Schwalberg, v.p. in charge of sales, will preside. All department heads are slated to attend.

Film Reviews

Continued from page 6

The Medium

has told them these are fakes; the scene where Mine Flora studies the pseudo-sleeping Toby, to learn if he were the mysterious choker, while drippings from her candle fall onto the terrified boy's eyes.

Miss Powers, who did a distinguished job on the stage as the boozey charlatan, repeats here. In addition to an excellent acting performance, she has a rich, deep and effective contralto. It blends especially well for the "Black Swan" number with Monica. The soliloquy towards the end, "Am I Afraid?" is a really powerful work.

Miss Alberghetti plays the frail Monica with grace and distinction. The moment before the mirror, playing at love and being grownup with Toby, is a highpoint, as is the staircase scene with her crazed mother. Her singing is also top-drawer.

Coleman has much more to do here than in the stage version, and makes fine opportunity of his timing moments to portray the wretched, abused mute. His tormented scene in the rain, or when supposedly asleep as the medium studies him, or when he creeps into the booth where he's trapped, stick in one's memory.

Subordinate parts are also well cast and performed, namely Beverly Dame and Donald Morgan as a set of denuo parents keeping in touch with their departed child through Mine Flora, and Evelyn Kibler as a timid newcomer to the seances. Accompanying music played by the Symphony Orchestra of Horne, and conducted by Thomas Schippers is, illustrate full vocal and instrumental scores come off the soundtrack favorably. Film shows a tightened budget without cheapness of quality.

Bron.

Hills of Utah

(SONGS)

Gene Autry in routine western okay where outlaws are liked.

Columbia release of Armand Schaefer's production. Stars Gene Autry. Directed by John English. Screenplay, Gerald G. Meltz; based on story by Leo Savage. M. J. camera, William Bradford; editor, James Bonsuon. Running time, 70 mins.

Gene Autry
Dusty Ridge
Mickey Queen
Doris
Judy McQueen
Bonnie French
Wanda
Evelyn Fox
Ingo Hubbard
Donald Dufield
Bob
Mayo Dowd

Gene Autry
John English
Dusty Ridge
Mickey Queen
Doris
Judy McQueen
Bonnie French
Wanda
Evelyn Fox
Ingo Hubbard
Donald Dufield
Bob
Mayo Dowd

Gene Autry plays a "doctor on horseback" in this new oats opus and aside from slightly slowing down his customary antics and paring his ballyhooing to a minimum, it differs little from previous Autry horse operas. "Hills of Utah" should be an average draw for Autry-fans.

Autry portrays a medico' fresh out of school riding right into the middle of a feud between some copper miners and cattlemen arguing out of copper dredging that pollutes the streams and kills the cattle. Autry establishes a hospital in the cowboy community, uncovers the real slayer of his father, is shot at by the mine-owner because he's blamed for his son's death, and finally brings the outlaw cattlemen to justice after a rip-snorting gun battle.

Yarn follows the customary cowboy film plot with a few slight variations. Role of the cook who acknowledges killing the miner's son and then stalks into the blazing guns to bring down the two badmen is nicely done by William Fawcett. Naturally, the story rings in the slant that Autry must give his services to everyone as a physician, no matter which side is to blame.

Autry, who rides his pot horse, Champion, at the usual breakneck pace, has several fist fights and the familiar gun battles. His best songs are "Happy Easter Day," which is dragged in forcibly, and "Back to Utah." Pat Buttram, as the town's postmaster, goes along on all the adventures as Autry's sidekick. Elaine Riley suffices as the usual staid looker, while Donna Martell steals the female honors as a half-breed Indian. Onslow Stevens adds some topflight acting, per usual, as the mine-owner.

Gerald Grahame's screenplay is routine as is John English's direction. Lensing of William Bradford is a highlight.

Corky of Gasoline Alley

Minor comedy for young market: good exploitation possibilities.

Columbia release of Wallace MacDowell's production. Features Nancy Becket, Jimmy Lydon, Don Beddoe, Gordon Jones, Peter Brady, Susan Morrow, Kay Christopher, Madeline Michel, Dick Wessel. Directed by Edward Bernds. Screenplay, Gordon Jones; camera, Henry Freulich; editor, James Thomas; musical direction, Michael Haneke. Filmed Sept. 8, '51. Running time, 86 mins.

Cast: Scotty Beckett, Jimmy Lydon, Don Beddoe, Gordon Jones, Peter Brady, Gordon Jones, Dick Wessel, Harry Tyler, Ralph Tolson, John Derringer, Charles Williams, Lester Matthews, Jack Rice, Ludwig Knobly, Louis Dehner, Louis Russell.

"Corky of Gasoline Alley," second in Columbia's series based on the Frank O. King comic strip, is a relatively weak comedy, even for the low budget. However, it has good exploitation possibilities, and due to the large circulation and acceptance of the veteran funny-page feature, it should have a good solid audience, particularly for the juvenile set.

For aficionados of the "Gasoline Alley" strip, all the major characters that have peopled it for years are included in the pit. That's an advantage, but a hurdle too, in that the large cast clutters the opening scenes.

Story is somewhat heavy-handed. Chiefly it's the family's visitations to the moving in of Hope's Corky's wife black-sheep cousin Elwood, latter, a drifter and the Baron Munchausen type, wants to sponge on the Wallets. Most of the humor stems from his raiding the icebox, spoiling the kids' games, blowing up the stove in Corky's dinner and finally wrecking Sweeny's Fixit-Shop with some chemical pills he hopes will triple the octane rating of ordinary gasoline.

After causing all this damage, he feigns a back injury so that he can continue his mooching. Latter part of the pic concerns the efforts of Corky and sister Judy to unmask the unwelcome guest. There are a few bright moments, but by and large it's stock stuff. Trimming down from its present 86-minute running time could help.

Scotty Beckett and Jimmy Lydon register well as Corky and Sweeny, respectively, with Susan Morrow and Kay Christopher doing okay as their wives. Don Beddoe and Madeline Michel are cast as Uncle Walt and Phyllis, and Patti Brady does a good job as Judy. Gordon Jones plays the obnoxious relative role well, and Dick Wessel gets over the Pudge McKay part.

Lensing and editing are par for the course.

Brill.

Joe Palooka in Triple Cross

Okay entry in series based on comic strip. For supporting bookings.

Hollywood, Sept. 7. Monogram release of Hal E. Chester production. Stars John Kirkwood, Jr., James Gleason, Cathy Downs, features John Emery, Steve Brodie, Don Harvey, Hale Davis, Jimmy Wellington. Directed by Reginald Le Borg. Screenplay, Jan Jeffries; story, Harold Bancroft, based on comic strip by Hank Ketcham, with Tom N. Ketcham music. Doreen Cather, produced Sept. 8, '51. Running time, 86 mins.

Joe Palooka John Kirkwood, Jr., Kirkwood, Jr., James Gleason, Gleason, Cathy Downs, Downs, John Emery, Emery, Steve Brodie, Brodie, Hale Davis, Hale Davis, Jimmy Wellington, Wellington, Jan Jeffries, Jeffries, Tom N. Ketcham, Ketcham, Tom N. Ketcham, music. Doreen Cather, Cather, produced Sept. 8, '51. Running time, 86 mins.

This is slated to be the series windup for Monogram's group of programmers based on the Ham Fisher comic strip. It pars the course set by its predecessors and will serve its purpose as lowbrow material.

Some of the edge may be taken off, however, by video's screening of some earlier entries in the series. Initial telecasting of an early entry occurred in the L.A. area this week, and others will be hitting home screens at intervals.

Plot works in formula suspense around a situation that finds Palooka, his wife Anne and manager Knobly kidnapped by escaped convicts while returning from a

fishing trip. Heavies use the trio as cover while they dodge police. One gets the idea to rub out his fellow-escapes, force Palooka to throw his upcoming fight and collect plenty of coin. Things are going as the heavy, disguised as Anne's widowed aunt, has it figured until Joe gets himself knocked out of the ring long enough to finish off the crook and get back in to finish off his pupil opponent before the count of 10. Yarn is not plausible but is sufficiently interesting to fill release intentions.

Joe Kirkwood, Jr., is a reasonable facsimile of Fisher's cartoon character, living up to the physical requirements of the character. Gleason adds considerable spark as Knobly, and Cathy Downs is an acceptable Anne. Heavy work is adequately performed by John Emery, Steve Brodie and Don Harvey. Sundry other cast members are okay in light demands.

Reginald Le Borg directed the Hal E. Chester production for Monogram, with Jan Jeffries doing the scripting from a story by Harold Bancroft, based on the Fisher strip. Lensing and other technical credits are standard.

Brill.

fanatical in the part, he makes a sympathetic, credible Hugo. This emphasis on Hugo, however, robs the role of Hoederer of much of its power. Brasser makes a tough and paternal Hoederer, but though he gives his character lots of quirkish looks, he doesn't achieve the intellectual stature and even the personal charm that made Charles Boyer's stage Hoederer impressive. Actually, existentialist though Sartre may be, his writing of the character of Hoederer demands a lace-filled 18th century gallantry which Brasser manages to convey only as a flabby sentiment. The Boyer knight-without-armor version is preferable both in the author's intent and from the boxoffice viewpoint.

Watt.

B'way Bistros

Continued from page 1.

helped up trade at other rooms. Leon & Eddie's, in a marked business upturn, had one of its best weekends, with a strong showing at its midnight guest party on Sunday. The rhumba addicts also helped the Havana-Madrid along.

The New York situation would be even better were it not for the difficulty in getting liquor licenses in new spots. Recent legislation by the Alcoholic Beverage Control Board that a liquor license may not be granted until a spot has been operating for 90 days as a straight eatery is stymieing other prospective openings. For example, Harry Steinman, former operator of the Latin Casino, Philly, has been dickered for the Diamond Horseshoe, but doesn't see his way clear to start without the necessary liquor sales.

This situation doesn't apply to the Gildy Cage, opening Sept. 20, for which Latin Quarter boniface Lou Walters is producing the show. Beverage permit was never surrendered by concessionaire Abe Ellis, who holds the title of the spot. There are also some nibbles for La Martinique, but its license status is speculative.

The effect of the license curb on current cafe ops is one of optimism, however. They hold that it limits the field to the extent that those currently operating can virtually be assured of profitable going for the time being.

The three months starting September are regarded as the best time of year for cafe men. This year's openings, according to the operators, are above last season's level and indicate a good year.

Les Mains Sales

(Soiled Hands)

(FRENCH)

Paris, Aug. 30. Eden Productions release of Fernand Clément's film. Stars Claude Lavedan, Nicole Léaudier, Jean Rivière, Martine Léaudier, Jeanne Baret. Screenplay by Fernand Clément. Based on novel by Fernand Clément. Directed by L. H. Burel. Editor, Paulette Robert. At Venice Film Fest., Venice. Running time, 100 mins.

Cast: Pierre Brasseur, Daniel Gelin, Claude Nelli, Monique Artur, Jacques Bost, Jeanne Baret, Al Marignan, Fernand Clément. Pierre Brasseur, Hugo Mariano, Daniel Gelin, Claude Nelli, Monique Artur, Jacques Bost, Maredane, André Gérald, Georges Chastanier, Roland Bolla, Edith Razim.

There was nary a clamor from the Paris Red Belt as bluecoated gendarmes saw the film version of Sartre's "Les Mains Sales" off to a successful start. This supposedly anti-Red film about the inner workings of the Cause must have found the comrades rightly unimpressed, for it lacks the zip that its American stage twin, "Red Gloves," had.

Rather, this edition follows stodgily the officially-blessed stage version of Jean-Paul Sartre's original, and the camera, fascinated too much by closeups, fails for painful minutes to give even the dimensional depth of the stage.

Though the names of Pierre Brasseur and Daniel Gelin may prove somewhat attractive in the art circuit, and an additional boost is conceivable in exploiting Sartre's name and the anti-Communist aspect of the film, there are enough stretches of a parochial kind of verbal fencing (in which the camera is virtually motionless) to cause interest to flag and to impair the chances of "Les Mains Sales" for wider distribution.

Told in flashback, the story deals with wartime resistance in an unnamed Central European country and has enough action to keep a Balkan armament factory humming that is, if the action were well-paced. Hugo, played by Gelin, is an idealistic young Communist who still believes in political virginity and has come to believe that necessity is the mother of assassination. As secretary to Red Chieftain Hoederer, Hugo is commissioned by a rival Red faction to bump off his boss in the name of revolutionary purity. Hoederer, it seems, has been advocating the strategy of joining with the reactionary political leaders of their country against the Nazis.

The film concentrates on delineating the character of Hugo and the reasons for his drive to assassinate. There is the young cub's desire for a shortcut to all weighty problems. There is a feeling of inferiority for his aristocratic background. There is his sense of puerility before his wife's craving for excitement.

Despite the fact that he is unconvincing by Hoederer's opportunity, Hugo is drawn to and conquered by Hoederer's personality. It is only when Hugo's wife Jessica, a frivolous young thing in this version, is herself drawn to Hoederer, that Hugo finds the necessary conviction to shoot his chief down in cold blood. In dying, Hoederer, obviously reading from a corny script, does the noble thing in trying to absolve Hugo. He ascribes the act to a justified jealousy.

Ultimately, Hugo finds that his party mentors and fellow-plotters have switched to Hoederer's policy line and that he is now considered guilty of having assassinated a revered party leader. Now that it is too late, for he is to be executed, Hugo has finally cut his intellectual grinders in realizing that all parties deal with power and not with principle. Hence, the title, "Soiled Hands," in literal translation.

Though Gelin isn't sufficiently

This film has won the French prix award even before release and has been demanded as an entry in the Venice Film Fest over the objections of the director. A conscientious rendering of a literary study of the spiritual anguish of a shy, young priest, the film has ponderous dignity. Made with taste and reverence pic is slow-moving but impressive. Its subject and artistic-approach make this likely only for special art house slotting. Picture will need tactful exploitation and spotting. Word-of-mouth and crits should help it.

Film uses the thrice-told method to concentrate on the internal struggles for the ailing, anguished priest. It shows his entry in the Parisian "Les Mains Sales" off to a successful start. This supposedly anti-Red film about the inner workings of the Cause must have found the comrades rightly unimpressed, for it lacks the zip that its American stage twin, "Red Gloves," had.

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Though Gelin isn't sufficiently

UA Benefits

Continued from page 7.

There has been a weekly net of about \$10,000 consistently for the past 13 weeks, on gross rentals which have been steadily hitting over \$350,000 per week. It's reported.

Also on the plus side so far as this year's operation is concerned is the fact the company has no early obligation to meet under the deal by which Eagle Lion Classics was acquired from Pathé Industries.

Purchase price included a payment of \$500,000, but this is not due until the spring of 1954, and no installments in the interim are required. Thus, there will be no outlay of cash this year such as might have impaired chances of finishing the year in the black.

High Court Review Possible

Chicago, Sept. 11.

Possibility looms that major film companies and circuits will carry recent U. S. Circuit Court decision, on Milwaukee's Towne Theatre antitrust case into the U. S. Supreme Court. Although attorneys for the majors are not prone to state either way, an appeal to Circuit Court jurists last week was mixed by Judges Major, Kerner and Finnegan.

Only alternative for the film companies is to carry the fight to the Supreme Court, or else pay off its \$94,000 damages to the Towne.

Recent plaintiff adverse in antitrust cases over the nation may spur an appeal to a higher court.

'Doc' Merman

Continued from page 1.

isphere rights and BAP the eastern hemisphere. As part of the deal, unit will provide services of Miss O'Hara as star of at least one of the pix.

Femme will also play the lead in "Paradise," a cattle yarn to be shot on a ranch in Hawaii. Unit will be offered its facilities for free.

Merman and Nassour have been in Europe on the British deal. They are expected back in New York over the weekend. Merman will head for Honolulu as soon as distribution and financing on "Paradise" are set.

Met Adding

Continued from page 1.

success prompted the special touring company this season.

Guthrie, better known as a legit director, has staged operas before. He put on a "Carmen," among other works, for the Sadler's Wells Opera Co. He's been with the Old Vic since 1933, has directed Shakespearean productions at Stratford-on-Avon, and put on classical plays in Europe and Israel. In 1946 he staged his wife's adaptation of Andreiev's "He Who Gets Slapped" for the Theatre Guild in N.Y.

COMPO Problem

Continued from page 7

one from their own ranks at COMPO's helm now that a film company topper (Depinet, of course, is president of RKO), has had the job.

Whether O'Donnell wants the post could also decide the next candidate's selection. As general manager of Interstate Theatres, largest chain in the southwest, he has been giving much of his time to his Dallas headquarters. Taking over the COMPO operation would require much work in N. Y. This could present problems.

Next COMPO prezzy will be named by the board at a meeting set for the first week in December. It's reported Depinet has about decided on a nominating committee but he has yet to identify its members.

Task of filling the 1st v.p. spot now occupied by Mayer, may be less difficult. There's some feeling that incumbent may be "pressured" into staying on despite his present thoughts on resigning.

Over past months Mayer has been unhappy with the lack of support given the all-industry outfit. He threatened to exit frequently but always was influenced to remain.

Now it's apparent Mayer has undergone a change in attitude, leading to the possibility that he may continue. The widespread and vigorous exhib cooperation toward "Movietime" has had a particularly heartening effect upon Mayer.

Would Exact Aid Pledge

It's thought probable by some in the trade Mayer might consent to stay with COMPO if there's a pledge of continued support from all of the outfit's member groups. He'd likely take a holiday of a couple of months, however, before resettling in the 1st v.p.'s spot.

Only name offered by tradesmen for the job, in the event Mayer is determined to bow out, was that of Robert W. Coyne, who now serves as COMPO's special counsel. He's been in industry organization work since he left a U.S. Treasury Department post at the end of World War II, having been executive director of American Theatres Assn. and its successor, Theatre Owners of America, before joining COMPO.

Incidentally, unlike the prezzy's post, the job of 1st v.p. is appointive, that is, named by the prezzy and then subject to board approval. COMPO president is elected by the board directly.

Clearance Blues

Continued from page 5

Will Be Less Timid

While there's little chance the companies will make any substantial effort to widen present clearances, it's apparent they will be less timid in handling future exhib requests for a moveup of runs. Heretofore there has been an inclination to bend over backwards when theatremen demanded an earlier run. Outfits have been plenty burdened with lawsuits and made every effort to pacify exhibs via better clearance breaks rather than risk further court bouts.

Fact that quick playoffs has impaired business has been stated by some exhibs themselves. Leonard Goldenson, president of United Paramount Theatres, recently noted under the present system a pic can play an entire area so quickly there's insufficient time for word of mouth to build and the campaign to sink in.

Also proving detrimental is the increased number of theatres playing pic on a first neighborhood-run basis. Angle here is that the public has a correspondingly decreased number of films from which to choose since the same film is playing so many houses.

Seeks Clarification

Los Angeles, Sept. 11.

Enlargement, upon and clarification of several statements in Judge Yankwitz's Fanchon & Marco opinion have been requested by Homer J. Mitchell, attorney for FAM.

In a letter to the jurist, Mitchell declared inaccuracies appeared in the opinion where first-run theatres were identified in L. A. He also questioned Judge Yankwitz's statements on first-run theatres in surrounding towns.

Veil, 'Behave' to Get Soaks; M-G's Plans

That distributors are giving new emphasis to tradeshowing of their bigger pix was further shown this week with plans set by RKO and Metro.

"The Blue Veil" and "Behave Yourself," RKO's first two from the Jerry Wald and Norman Krasna unit, will be shown to exhibs for the most part only at sneak previews in theatres this month. Pix will be shown unheralded, excepting as concerning the theatremen, who will have reserved seats. Press-exhibitor shows are set for the Paris Theatre, N. Y., and the Carthay Circle, L. A.

M-G is out to insure maximum exhib viewing of its "Angels in the Outfield" via a sked of 42 screenings in addition to the regular tradeshows. The extra non-exchange showings are designed for the convenience of the theatremen, who would not be too likely to attend the regular tradeshows. Invitations have gone out to non-M-G accounts as well as the company's regular customers.

At Will' Pact Upheld; Hal Walker Must Pay %

Los Angeles, Sept. 11.

Pauline Nightingale, Deputy Labor Commissioner, ordered Hal L. Walker, screen director, to pay \$2,268.33 in commissions to Hallam Cooley, agent, thereby upholding the validity of a contract drawn up on a "termination at will" basis. Walker held that the contract was void because it failed to specify the length of term, as provided by the Administrative Code.

Deputy Commissioner ruled that "failure to specify length of term of the contract is not material where testimony of the artist establishes that it was terminable at will and also was terminated by him subsequent to procurement of his contract of employment with Walmsley, Inc., and the rendition of services by the artist manager."

Superior Court has agreed to hear Walker's appeal.

Film Biz-TV

Continued from page 1

NBC's "Show of Shows," with Sid Caesar and Imogene Coca, CBS' "Ken Murray Show" and ABC's "Hit Parade."

Sunday returners included NBC's "Comedy Hour" with Eddie Cantor; CBS' "Toast of the Town," in which emcee Ed Sullivan had as guests Lena Horne, Robert Merrill and Mimi Benzell; CBS' "Fred Waring Show," with June Havoc guesting; CBS' "This Is Show Business" and ABC's "Paul Whiteman Show."

Monday afternoon saw Kate Smith return to NBC, while that evening Robert Montgomery came back with his hour dramatic show. Also, Frances Langford and Don Ameche started a new cross-the-board hour on ABC Monday.

Next weekend will see no additional returners, but Milton Berle comes back the following Tuesday (18). "Studio One" goes back on Monday (17). Kate Smith starts a new one-hour variety show Wednesday (19) and Rudolph Halley, Congressional crime investigator, begins a new show, "Crime Syndicated," on Tuesday (18). (See box in Television Section for complete listing of shows returning to the air and new shows going on in the next 10 days.)

Another encouraging sign to film men with one eye on TV was the fact that theatre grosses weren't jarred at all when coast-to-coast tele became a reality last week with a Presidential speech from the Japanese peace conference in San Francisco.

INDIE HORROR PIC

Hollywood, Sept. 11.

New indie company, Pergor Productions, started its first picture, "Tarantula," a horror film, on the Chaplin lot with Herbert Tevors directing. Outfit, organized by G. W. Perkins and Melvin Gordon, is lining up a program of low-budget exploitation films.

First picture is financed privately, with a release outlet to be sought when the feature is completed.

N.Y. NCA Meet to Be Forum For 'Momentous Decisions'; Members Urged to Attend

Minneapolis, Sept. 11

North Central Allied's heads will use their influence at the national Allied convention in New York Oct. 30-Nov. 1 to get that body to bend its efforts toward a "still better understanding and higher degree of cooperation throughout the industry." So says the current NCA bulletin, which urges as many members as possible to attend and make their presence felt in this respect.

The bulletin declares that northwest exhibitors must attend "bared with the determination to fight for recognition of motion pictures as the finest entertainment to be had, and to restore the business to its rightful position as the most profitable of them all."

A preview of the forthcoming convention, given in the bulletin, states provision will be made for the discussion and solution of their problems by exhibitors at clinics to be held every morning.

One of the convention's unique features, according to Kane, will be a small studio where every exhibitor and manager will be invited to make a short talking picture to be run in his theatre, just ahead of his trailers, saying he has just returned from the Allied convention in New York and that, while there, he saw some of the new motion pictures which he will be privileged to show in his theatre. He'll name the pictures and their trailers will follow as part of the "Movie-time U.S.A." campaign, Kane explains.

Big Co-op on Copper Salvage

Washington, Sept. 11.

All segments of the film industry are cooperating in the drive to save copper drippings from projection carbons to aid national copper salvage, reports Nathan D. Golden, director of the motion picture photographic products division of the National Production Authority.

792G Miami Trust Suit Names 16 Cos. And 51 Individuals

Some 16 corporations and 51 individuals were named defendants in a treble-damage antitrust suit brought in N. Y. Federal Court last week by Lester Charles, Alvin and Ethel Walker, as trustees for the owners and operators of the Tivoli Theatre, Miami. They seek to recover \$792,381 from United Paramount Theatres, Paramount Pictures, RKO, 20th-Fox, Warners and Columbia.

Defendant companies, the complaint asserts, violated the antitrust laws by conspiring to discriminate against the Tivoli from 1928 to 1936 in regard to clearance and product. Failure to get pictures from the five districts until five to seven months after the films were first available allegedly cost the plaintiff losses of \$186,000.

Lack of suitable product, the Walders charge, forced the Tivoli into a 10-year partnership with Paramount Enterprises in 1937. In this stretch the house earned over \$232,000. But, the plaintiff trustees contend, the theatre was compelled to shell out \$77,880 in dividends to Paramount Enterprises. They ask that this sum be returned. Number of defendant districts and affiliates of the defendant districts are named defendants as well as officers and directors.

SCHINE GETS EXTENSION

Washington, Sept. 11.

Schine theatre chain has been granted an extension until Sept. 23 to unload seven theatres in accordance with its antitrust decree. This is the second extension given Schine to sell these houses. Original deadline was in July.

The seven film theatres are included in a group the circuit is obliged to get rid of during the second year of the three year divestiture program.

HERE'S THE
Lux Lovely Heroine
OF "SATURDAY'S HERO"

You'll say Donna Reed is truly radiant when you see her close-ups in "Saturday's Hero." Her Lux-lovely complexion is fresh as a flower!

"Here's my Lux active-lather facial," she says. "I put the rich lather on, working it into my skin like a cream. Then I rinse—first with warm water, again with stimulating cold. I pat with a soft towel to dry. Skin takes on fresh new beauty!" Try this daily Lux Snap care that lovely screen stars depend on!

Donna Reed

IN "SATURDAY'S HERO"
A Sidney Buchman Production
A COLUMBIA PICTURE

Now Showing Locally

9 out of 10 Screen Stars use Lux Toilet Soap



Clips From Film Row

NEW YORK

Beverly Ott, formerly on staff of the Dell Publications West Coast office, joined 20th-Fox in N. Y. as fan magazine contact, effective Sept. 17. She will work with Robert Fleisher, chief of N. Y. mag. department.

Paramount marks the 25th anniversary of its branch office in Cuba with a reception and dinner to be held in Havana Sept. 15. Attending from N. Y. will be proxy Barney Balaban and foreign department chief George Weilner. Latter, incidentally, was Fox's homeoffice rep in Cuba when the branch opened in 1926.

Will Yolen handling publicity for 1951 Theatre Owners of America convention and trade show at Hotel Astor, N. Y., Sept. 23-27.

Harry Burger, Warners advertising manager for the Pittsburgh zone, named district manager to succeed James Totman, who was transferred to district manager of Warners' New England Theatres. Jacques Kahn, formerly assistant to Burger, takes over as advertising manager and Phil Katz, manager of the Enright Theatre, Pittsburgh, has been assigned to assist Kahn.

Lux Films' "Bitter Rice," which recently closed a long run at the World Theatre, N. Y., hits a half dozen circuits in the N. Y. metropolitan area Monday (17). Some 70 houses of the EKO, Skouras, Brandt, Century and J. & J. loops will open the Italian import day-and-date. National Legion of Decency last month changed the film's classification from "concerned to 'B'."

Specialty Pictures Corp., headed by Jules B. Weill, set distribution deals on 10 Pipe-Thomas features in 13 exchange areas. Among the pix are "Shagy," "Caged Fury" and "Fear in Night."

CHICAGO

With top-quality pix flooding the Loop lately, the price standard at downtown houses is fast becoming a major problem here. Six months ago, the Chicago Theatre eliminated price changes and boosted its tariff to a straight 98¢ top. Indie Oriental followed suit shortly thereafter with the RKO Grand on its tail. Since then, the question of how much pic is worth at the boxoffice has been puzzling downtown operators. Chicago and Oriental both are still without set prices, but the former in several instances, e.g. the Martin-Lewis papa and Milton Berle-Dagmar vaude package have prompted \$1.25 tops. Grand's policy has been the most flexible. House uses a matinee levy for the low-budgeters, then changes the sign at the ticket high rental pps to the top.

Chicago film censor viewed 100 pix last month and 524,000 feet of film. One foreign pic was rejected, and three imports were labeled for adults only.

Theatre tax collections for August this year were \$366,922 as compared with \$103,524 for same period in 1950.

"Essex" Theatre, which shuttered six months ago, will reopen Sept. 17.

Westside Century Theatre kicks off with Mexican film policy this week. Weekends will feature domestic.

Leonard Levinson and David Fleischer, Impossible Pictures' topers, in town this week on huddles. Sidney Gunther, associate of Jackson Park Theatre attorney Tom McConnell, anked law firm of McConnell, Van Hook and Lutkin last week.

LOS ANGELES

Herb McIntyre took an extended leave of absence as western district sales chief for RKO to recover his health. Cross Smith will function as pinch hitter until he returns.

M. A. (Andy) Anderson, after 17 years as manager of RKO Hill-street here, upped to the post of West Coast division manager for RKO theatres. He started his career 37 years ago as program boy at the Orpheum in Portland, Ore. In addition to his theatre duties, Anderson is president of Board of Fire Commissioners here.

British-made picture, "Gapay Blood," will be released in the Western Hemisphere by the Selznick Releasing Organization this winter, with Powell-Pressburger holding the Eastern Hemisphere rights. Picture, starring Jennifer Jones, was co-produced by David O. Selznick, Michael Powell and Emeric Pressburger last autumn.

Donald Gillin, salesman in Universal's exchange here, promoted

to branch manager in Seattle, succeeding George DeWaide, resigned. Republic is sending six films into national release in the next four weeks, starting Sept. 15 with "Havana Rose," followed in order by "Adventures of Captain Fabian," "The Sea Hornet," "Utah Wagon Train," "South of Caliente," and "Honeymoon."

PITTSBURGH

Jimmy Totman, Erie district manager for WB, elevated to the New England zone as assistant to Harry Feinstein, who was until recently head booker and buyer for the circuit here. Henry Burger, head of publicity for Warners, takes over Totman's old berth, with Jack Kahn, previously Burger's chief aide, moving into his spot.

Earle Swigert, one-time Par division head and more recently UA boss in Washington, joined RKO as a salesman for Main Line territory (Altoona and Johnstown). Swigert was recently in Washington by Art Levy, formerly with Columbia and UA in Pittsburgh.

George Tice resigned as manager of the Columbia exchange, but will stay on as sales chief, exchanging posts with Jack Judd, who moves up to the No. 1 job.

Blatt Bros. circuit promoted A. J. Cannon to manager of Lakewood, N. Y., drive-in. Formerly assistant there, Cannon succeeds Russell Lunetta, who resigned.

Olympic in Verona reopened under the new ownership of Sam Plutis, whose son, Bill, will manage house.

Jack Lange resigned his sales job with Republic to go into insurance biz. Jack Scarry, formerly on Main Line for Rep, transferred to West Virginia territory, where Lange previously covered.

Max Edgell and B. H. Williams are new owners of Alpine Theatre in Salem, W. Va.

Grand Theatre in Carnegie reopened under the management of Alex Manant after a lengthy shutdown.

MINNEAPOLIS

Film salesmen contacting every exhibitor in territory to line them up on pledge cards for 100% Movietone U. S. A. participation.

With Minneapolis Federal Reserve Bank reporting agricultural income in the area up 23% for first five 1951 months, compared to the corresponding period a year ago, and urban dwellers receiving more income, local branch managers feel real boxoffice prosperity is in offing in this territory.

W. L. Crouse, Eveleth, Minn., exhibitor has settled out of court a damage suit against Columbia for alleged contract breach in play-dating its "King's Men" into adjacent Virginia Minn. for a second run ahead of its Eveleth first-run.

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KANSAS CITY

Personal appearance schedules bring three players here on two separate jaunts in same week. Shelley Winters and Farley Granger planned in Monday 10 for a round of events plugging "Leave Yourself" (with personalty at the Missouri) where picture opens Sept. 19.

Forrest Tucker comes in Sept. 12 for meetings with press, and radio during the day. His junket plug: "Warpath."

Eler C. Rhoden, Fox Midwest president, reported that the outlook for fall theatre biz is bullish here.

Television problem still centers in larger cities, and is less a problem for theatres in smaller communities in this area, according to Howard Jameson, president of Commonwealth Theatres, Inc., operating principally in Kansas and Missouri. He spoke at the annual convention of circuit officials and managers held at the Muehlebach Hotel here Sept. 9-10. If television is making any inroads, "it likely will be shortlived." People will continue to like films regardless of television, he said. He

pointed out that attendance at Commonwealth's conventional indoor theatres is up nearly 5%; in drive-ins the figure is 14%. Commonwealth, nevertheless, has contracted for installations of television equipment in some of its theatres.

BOSTON

Jerry Pickman, Paramount publicity chief, will be guest of honor and principal speaker at joint meeting of Hub's Ad Club and film industry leaders at Hotel Statler Sept. 25. His topic will be "Unique Merchandising with Motion Pictures."

Herman Rofkin, Hub's Monogram distri., hosted some exhibs at a cocktail party in Hotel Bradford in honor of Walter Wanger, whose films will be released in the future through Monogram and Allied Artists.

Flame, the German shepherd dog, featured in Universal's "You Never Can Tell," hosted the local press and their pet dogs at a luncheon in the Copley Plaza. Flame was accompanied by his trainer, Frank Barnes, with the gimmick conceived by his tub-thumper John McGrail.

PHILADELPHIA

Exhibitor Mike Felt will represent Philadelphia and Pittsburgh at mid-winter meeting of the Variety Clubs in Toronto, Canada, Oct. 4-6.

Warner Circuit queried Local 77 Musicians Union, about possibility of booking legit attractions in the Earle asking for reduction in size of house band from present 16 to four men, quota for town's regular legit when offering straight plays, Union vetoed proposition.

Searchlights, Army brass, and disabled vets from Valley Forge Hospital marked preem of "Force of Arms" at the Stanley Sept. 7.

SALT LAKE CITY

Gem Theatre, 687-seat indie, sold by W. E. Shipley, Los Angeles, to Consolidated Theatre, Inc., local circuit. Shipley owned the Gem for the last 25 years.

M. R. Austin, formerly of Denver, took over as branch manager of local United Artists office, replacing Carroll S. Trowbridge, who died last month. Austin was branch manager for Eagle-Lion and UA in Denver.

Gem Theatre, sold three weeks ago to Consolidated Theatres, Inc., has reopened after being closed for two weeks for facelifting.

Show' Stout \$13,000 In Buff; 'Groom' \$12,000, 2d

Buffalo, Sept. 11. Town is filled with holdovers this stanza and some newcomers are not so big. "Meet Me After Show" is rated torrid at Century but "Law and Lady" is slow at the Buffalo. "Here Comes Groom" still is big in second Paramount week.

Estimates for This Week

Buffalo (Loew's) \$13,000, 40-70—"Law and Lady" (M-G) Slow \$11,000. Last week, "People Against 'O'Hara'" M-G, \$12,000.

Paramount (Par) \$10,000, 40-70—"Here Comes Groom" (Par) and "Two Dollar Better" (Indie) 2d wk. Still big at \$12,000 or over. Last week \$19,000.

Center (Par) \$2,100, 40-70—"Jim Thorpe" (WB) 2d wk. Hefty \$8,000. Last week \$13,000.

Lafayette (Indie) \$3,000, 40-70—"Mark of Renegade" (U) and "Yes Sir, Mr. Bones" (Lip) Trim \$8,000. Last week "Iron Man" (U) and "Madeleine" (U) \$12,000.

Century (20th Cent) \$3,000, 40-70—"Meet After Show" (20th) Torrid \$13,000. Last week, "That's My Boy" (Par) 3d wk. big \$10,400.

DENVER

Continued from page 91 "Frogmen" (20th) and "14 Hours" \$20,000.

Orpheum (RKO) \$2,600, 40-80—"His Kind of Woman" (RKO) and "Murder Without Crime" (Mono) 2d wk. Holding at \$10,000. Last week, sturdy \$16,000.

Paramount (Fox) \$2,200, 40-80—"Mask of Avenger" (Col) and "Hurricane Island" (Col) Fair \$8,000. Last week, "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip) \$8,000.

Tabor (Fox) \$1,967, 40-80—"Iron Man" (U) and "Two Gals, a Guy" (Col) also Aladdin, Webber. Fine \$8,000. Last week, on reissues.

Webber (Fox) \$750, 40-80—"Iron Man" (U) and "Two Gals, a Guy" (Col) also Aladdin, Tabor. Stout \$4,000. Last week, "Katie Did" (U) and "Frogmen" (20th) \$4,600.

Paramount (Evergreen) \$3,039, 65-90—"Alice in Wonderland" (RKO-Disney) and "Cockeyed Wonder" (Col) 2d runs. Okay \$4,000. Last week, "That's My Boy" (Par) and "Guy Came Back" (20th) 2d wk. Great \$10,000 after last week's solid \$15,700.

Palomar (Sterling) \$1,350, 65-90—"Alice in Wonderland" (RKO-Disney) and "Cockeyed Wonder" (Col) 2d runs. Okay \$4,000. Last week, "That's My Boy" (Par) and "Guy Came Back" (20th) 2d wk. Great \$10,000 after last week's solid \$15,700.

Picture Grosses

BOSTON

(Continued from page 81) "Kon-Tiki" (RKO) 10th wk. Oke \$2,000. Last week, \$2,500.

Penway (NET) \$1,373, 40-85—"Passage West" (Par) and "Tomorrow is Another Day" (WB) Fairish \$4,500. Last week "Jim Thorpe" (WB) and "Heart of Rockies" (Rep) \$4,000.

Memorial (RKO) \$3,500, 40-85—"Flying Leathernecks" (RKO) and "Big Gusher" (Col) 2d wk. Near \$16,500. Last week, \$20,000.

Metropolitan (NET) \$1,387, 40-85—"That's My Boy" (Par) and "When I Grow Up" (UA) 3d wk. Still in chips at \$16,000. Last week, \$23,000.

Orpheum (Loew's) \$3,000, 40-85—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) 2d wk. Good \$15,000 after \$21,000 for first week.

Paramount (NET) \$1,700, 40-85—"Passage West" (Par) and "Tomorrow is Another Day" (WB) Average \$11,000. Last week, "Jim Thorpe" (WB) and "Heart of Rockies" (Rep) \$12,000.

State (Loew's) \$3,500, 40-85—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) 2d wk. Good \$17,500. Last week, \$11,500.

Trans-Lux (T-L) \$600, 44-85—"Kind Lady" (M-G) 3d wk. Oke \$5,000 after \$6,500 for second.

Belvedere Rings Bell
In Mont'l, Big \$19,000

Montreal, Sept. 11

Four holdovers in deluxers will drop off returns this week. "Belvedere Rings Bell" at Capitol looks hottest of new entries, being big. "Strangers on Train" is only okay at Princess. "Iron Man" still is sturdy in second Orpheum week.

Estimates for This Week
Palace (C.T.) \$2,626, 34-80—"Moonlight Bay" (WB) 2d wk. Steady \$17,000 following sock first at \$20,000.

Capitol (C.T.) \$2,412, 34-80—"Belvedere Rings Bell" (20th) Big \$19,000. Last week, "Sirocco" (Col) \$5,000 after \$6,500 for second.

Princess (C.T.) \$2,131, 34-80—"Strangers on Train" (WB) Okay \$13,000. Last week, "Big Carnival" (Par) \$12,000.

Loew's (C.T.) \$2,855, 40-85—"On Riviera" (20th) 4th wk. Fine \$18,000 after big third at \$21,000.

Imperial (C.T.) \$1,839, 34-80—"Comin' Round Mountain" (U) 2d wk. Down to \$4,000 following sock \$13,000 opener.

Orpheum (C.T.) \$1,048, 34-80—"Iron Man" (U) and "Variety on Parade" (U) 2d wk. Holding at \$8,000 after big \$11,000 first week.

**Thorpe' Tasty \$11,500,
Seattle; 'Iron Man' \$8G**

Seattle, Sept. 11

Final ironing-out process will bring "name" stage attractions back to John Danz's Palomar for one week each month. This week is hefty with holdovers. Top new entry shapes as "Jim Thorpe" at Orpheum. "Iron Man" looks good at Capitol. "Peking Express" at Warner looks okay.

Estimates for This Week
Capitol (Loew's) \$13,434, 44-80—"Cattle Drive" (2d) plus vaude headlined by Arlene Dahl. Pleasing \$24,000. Last week, "Young at Heart" (20th) plus Going Native revue, \$25,000.

Dupont (Lopert) \$372, 50-85—"Oliver Twist" (UA) 2d wk. Still sock \$10,000. Last week, record breaking \$12,000. Working in extra morning show daily.

Keith's (RKO) \$1,939, 44-80—"Flying Leathernecks" (RKO) 2d wk. Sharp drop, but still fancy \$11,000 after big \$19,000 last week.

Metropolitan (Warner) \$1,164, 44-74—"That's My Boy" (Par) 3d wk. (m.o.) 2d wk. Very strong \$5,500 for fourth consecutive midtown week. Last week, torrid \$9,500 for above hopes.

Palace (Loew's) \$2,370, 44-74—"People Against 'O'Hara'" (M-G) Mild \$14,000. Last week, "Rich, Young, Pretty" (M-G), \$21,000.

Playhouse (Lopert) \$485, 53-81—"Bright Victory" (U) 2d wk. Holding at \$4,800. Last week, nice \$6,000. Holds again.

Warner (WB) \$2,174, 44-74—"Peking Express" (Par) Oke \$12,000. Last week, "Jim Thorpe" (WB) over-hopes at \$16,000.

Trans-Lux (T-L) \$654, 44-80—"Prowler" (UA) Bright \$7,000. Holds. Last week, "M" (Col) 2d wk. \$6,000.

DAVID' SOCK \$18,000,

TORONTO; 'BOY' 13G 2D

Toronto, Sept. 11. Canadian preem of "David and Bathsheba" is smash opener and topping city this week, with "Big Carnival" also big. Rest of first-run are cluttered with holdovers, now in third starlets but still doing well. "Meet Me After the Show" and "That's My Boy" loom as top pix in third rounds.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) \$863, 1,050; 955; 470; 698; 694, 35-60—"Cattle Drive" (U) and "Father Takes the Air" (Mono) light \$10,000. Last week, "No Questions Asked" (M-G) and "Home Town Story" (M-G), \$10,000.

Eglinton, Sheaf (FP) \$1,080, 2-306; 40-80—"That's My Boy" (Par) 3d wk. Big \$13,000. Last week, \$19,000.

Imperial (FP) \$3,373, 30-80—"Big Carnival" (Par) Hefty \$15,000. Last week, "Here Comes Groom" (Par) 2d wk, \$16,500.

Loew's (Loew's) \$2,743, 40-80—"Show Boat" (M-G) 3d wk. Good \$13,000. Last week, \$15,000.

Nortown, University (FP) \$955, 1,558; 40-80—"Belvedere Rings Bell" (20th) 2d wk. Fair \$10,000. Last week, \$12,500.

Odeon (Rank) \$2,390, 50-80—"Meet After Show" (20th) 2d wk, \$16,000. Last week, \$18,000.

Towne (Taylor) \$963, 50-70—"Kon Tiki" (RKO) 3d wk. Still capacity \$5,500. Last week, \$5,600.

Uptown (Loew's) \$2,743, 40-80—"Big Egyptian" (U), Light \$10,500. Last week, "Tall Target" (M-G) and Ink Spots heading stageshow, \$12,500.

Victoria (FP) \$1,140, 40-80—"David and Bathsheba" (20th), Smash \$18,000. Last week, "Alice in Wonderland" (RKO-Disney) and "Home Town Story" (M-G), \$10,000.

Washington (FP) 4,500—

cool weather, with resultant shopping boom, is blamed by some for mild buzz along town's main-street in current session. Sole standout is "Oliver Twist," at bandbox Dupont, where wow in second round. "Prowler" at Trans-Lux, is above average while "Cattle Drive," hypoed by screen star Arlene Dahl onstage, is brisk at Capitol. "Peking Express" at Warner looks okay.

Estimates for This Week

Capitol (Loew's) \$13,434, 44-80—"Cattle Drive" (2d) plus vaude headlined by Arlene Dahl. Pleasing \$24,000. Last week, "Young at Heart" (20th) plus Going Native revue, \$25,000.

Dupont (Lopert) \$372, 50-85—"Oliver Twist" (UA) 2d wk. Still sock \$10,000. Last week, record breaking \$12,000. Working in extra morning show daily.

Keith's (RKO) \$1,939, 44-80—"Flying Leathernecks" (RKO) 2d wk. Sharp drop, but still fancy \$11,000 after big \$19,000 last week.

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Trans-Lux (T-L) \$654, 44-80—"Prowler" (UA) Bright \$7,000. Holds. Last week, "M" (Col) 2d wk. \$6,000.

Indiana Drive-In Sues To Halt Local 466 Pickets

Fort Wayne, Ind., Sept. 11.

Charles M. Loudenslager, Jr., and Leona M. Loudenslager, owners and operators of the Hillcrest Drive-in Theatre near here, have filed suit for an injunction to halt picketing of the drive-in by Local 466, Moving Picture Machine Operators, IATSE.

The Loudenslagers charge they have no labor quarrel with the union, but that the owner is operating the equipment. He offered to join the union, but was refused membership, and charged that union insists he hire two members of

Board of Fire Commissioners here.

The Loudensl

'Movietime' Optimism Soars

Continued from page 1

cause of lack of support at the local level. Experience with exhibitors in the past had been that they're great for keeping their hands in their pockets and their seats glued to a chair while letting someone else bear the brunt of business-getting.

Practical-minded industries are still critical of the lack of planning and the dearth of inspired ingenuity that's going into the campaign of an industry that is supposedly built on showmanship. They're similarly critical of the lack of quantity and quality of manpower that drive leaders Robert J. O'Donnell, Arthur L. Mayer and Charles E. McCarthy, have been provided with.

Outlook Different

But whereas three or four weeks ago, those shortcoming plus expected exhibitor inertia were seen as sufficiently dominating factors to make the whole campaign just a gesture, the outlook now is completely different. Plans have progressed much better than anticipated, partly because enthusiasm among the planners—primarily the pub ad chiefs of the major companies—has increased. And that, in turn, has been caused by the great grassroots reaction.

Going back still a step farther, credit for the interest in "Movietime" on local levels must be given to fate for its "Hollywood Is in Colossal Trouble" yarn. Exhibitors were shaken from the lethargy by this potent blow against industry public relations. More important, they were made angry by it. And they had a ready-made concrete way of exhibiting their anger—support of "Movietime."

Result has been most abounding. The industry has ever seen in the cooperative effort being put into the drive in the field. Three-thousand film workers and their families turning out for the teetotal meeting in Atlanta, 2,500 in New York and similar healthy mobs in other exchange cities has never happened before. What's more, exhibitors are putting up coin in sizeable chunks to back up in their own areas the \$650,000 which has been contributed by the majors for national financing.

Plenty Conflicts

There are still plenty of jealousies and conflicts, so that the cynics are not completely confounded, but on the whole the scheme appears highly promising for arousing public interest. What's giving the scoffers their biggest grin is the attitude of exhibitors in some areas in refusing to go along with the campaign because of ire at the distributors for alleged gouging on picture terms. Theatremen in these instances are still acting as though "Movietime" were a plot and solely for the benefit of the distributors. There's no acknowledgement that the campaign's effects will redound to the benefit of the exhibitors.

These instances, however, are far rarer than anticipated. One of the reasons, aside from the life article, is the guiding hand of O'Donnell as chairman. Holding mutual respect of exhibitors and distributors, he's been able to do a lot of both personal and telephonic nerve-soothing.

Curb TV Appearances

Albany, Sept. 11.

Stars who will fan out from the capitals of the 48 states Oct. 8 for "Movietime U. S. A." can be used for television appearances only if they are employed by producing companies which permit them to appear on video. Robert J. O'Donnell, national director of the drive, told 350 exhibitors and sales representatives at an organizational meeting last Wednesday (5).

O'Donnell said that Metro and Paramount positively will not permit their players to appear on television, but "Universal looks with approval on the idea." He pointed out that Universal's Piper Laurie and Tony Curtis filled television dates throughout the country on their recent p.a. tour. He stated that there would be no ban on radio dates.

Recreate Pic Scenes on Radio

Sixteen Hollywood stars, recreating scenes from hits of eight major studios, will take part on the Lux Radio Theatre salute to the film industry Sept. 24, 9 p.m., (EDT) over CBS. The salute will be staged with

the joint cooperation of the film industry, CBS and Lever Bros., sponsor of the radio dramatic series.

A program to reach theatre audiences through local clubs and civic organizations by use of selected speakers in each exchange territory has been formulated by Leon J. Bamberger, RKO sales promotion manager, in charge of the speakers' bureau committee for "Movietime U. S. A."

Conn. Committees

New Haven, Sept. 11. Allied Theatres of Connecticut and Motion Picture Theatre Owners of Connecticut will jointly sponsor "Movietime U. S. A." in that state. Committees named are: Steering, Harry E. Shaw, Harry Feinstein, Albert Pickus, and Maurice Bailey; publicity, Lou Brown, John Hesse, Franklin Ferguson, and James Darby; finance, Dr. Jacob Fishman and George H. Wilkinson.

Philly Mass Meet

Philadelphia, Sept. 11. All phases of the industry will be represented at the mass meeting, slated by "Movietime U. S. A." at the Bayard Theatre tomorrow morning (Wed.). All exchanges in Philadelphia will be closed until noon and circuits as well as exhibitors will do their best to marshal a big turnout.

Wholehearted support has been given the meeting by the Greater Philadelphia Council of Motion Picture Exhibitors, already launched on its own drive, the first general and concerted effort to combat the boxoffice slump ever made in this city. Sidney E. Samuelson, president and business manager of Allied of Eastern Pennsylvania, whose insurgent group mixed COMPO and has been ousted from National Allied, is acting for the meeting's committee on arrangements.

Speculation as to whether the "Movietime" meeting would end the Greater Philadelphia Council's private campaign was scouted by Albert M. Cohen, theatre attorney, who is acting as chairman for the Council's drive.

"Everybody" connected with our campaign will wait to hear the "Movietime" plan," Cohen said, "but there is not the slightest chance that it will be discontinued. Our collections have come up to expectations, and the Philadelphia drive has generated too much impetus that we could not afford to lose."

Consensus along Film Row was that the Council would handle the Philadelphia area but that the "Movietime" drive would be needed for the other sections in Eastern Pennsylvania and the upstate cities, none of which is included in the drive by Cohen's group.

Minn. Mass Celebrations

Minneapolis, Sept. 11. With such celebrations as a huge and colorful outdoor buffalo meat barbecue participated in by Indians and cowboys, and bringing together top governmental officials and leading citizens, the local level under E. R. Ruben, Harry B. French and Ted Mann's chairmanship is going to glamorize and dramatize "Movietime U. S. A." in the biggest and most colorful way possible.

The buffalo barbecue will be held at South Dakota's capital, Pierre, Oct. 8, during the visit of the Hollywood's celebrity unit for the drive. It has been arranged by three of the state's leading exhibitor figures, Leo Peterson, Woody Praught and Joe Floyd. It's hoped the affair will attract newsweed and national press coverage.

For the Twin Cities there's being planned, on the Oct. 8 occasion of the "Movietime U. S. A." Hollywood celebrities' visit, an enormous fish fry in the Auditorium at St. Paul, the state's capital, with the governor and other prominent in attendance and the public looking down on scene from the balconies. As befits this state of "10,000 lakes" there'll be tanks stocked with fish that are in abundance in Minneapolis waters, and honor guests will be provided with hook and line to catch their own which then will be fried in open pits on the floor for them. To provide atmosphere, lumberjacks, typical fishermen, Indians, etc., will roam the hall.

In North Dakota at the state capital, Bismarck, a similar affair, at least is under consideration.

SHOWMANSHIP FOLIOS GO OUT ON 'MOVETIME'

Distribution of 35,000 "Movietime" showmanship campaign portfolios to state chairmen of "Movietime U. S. A." committees began Monday (10). Followup folios and publicity material will follow throughout the drive.

The book, the cover of which may be spread into an 18- by 35-inch display hanger for lobbies or windows, is divided into three main sections: "The Facts About It's Movietime U. S. A.," "Exploitation," and "Publicity."

The first section tells the complete story behind the drive presented by the Council of Motion Picture Organizations and outlines the overall plan. Complete list of accessories from 24-sheets to one-sheets is offered. The second section tells "how to sell 'Movietime' in your town," detailing countless exploitation ideas, promotions, tips. The third is devoted to publicity stories, including features by top name byliners.

Briefs From the Lots

Hollywood, Sept. 11.

Ethel Barrymore will costar with Bing Crosby and Jane Wyman in "Famous" at Paramount, with Elia Kazan directing. William Holden drew the top spot in Paramount's "A Likely Story," an Irving Asher production. **Sailors Beware** is the new big on the Martin-Lewis picture. **At Sea With the Navy** currently shooting at Paramount. **Mort Brisbin** closing deal with Rhonda Fleming to star in his forthcoming production, "The Legend," to be filmed in Paris and Vienna. **Ben Nagasawa** production, "The Green Glove," originally titled "The White Road," will be released by United Artists in England as "The Green Countlet."

Russell Metty signed a two-year cameraman ticket at U. S. Metro.

Bing Crosby will star in "Landlubber," a story

idea by **Harriet J. Walling**.

Harley Staffor will psychanalyze a mule in U. S. **Francis Clegg's** "The Big Town." **Robert Coote** drew a role in "The Merry Widow" at Metro. **New Alibi Productions** will tee off Sept. 28 with "Frightened City" on the Goldwyn lot.

M. Adil Oskapian will play a bit in "Five Fingers" at 20th-Fox, in addition to functioning as technical adviser. **Frank Planer's** fourth lensing job for **Stanley Kramer** will be "The 5,000 Fingers of Dr. T."

Penny Edwards plays femme lead in "The Rocky Lane" starer, "Captain of the Kid" at Republic. **"The Police Story"** is **Scott R. Dunlap's** next production for Allied Artists, because of the postponement of "My Wife Is Mine" . . . **Too Many Wives** is the final tag on "Private Wives," starring Leon Errol at RKO.

Gene Nelson checked in at Warners for his top role in "She's Working Her Way Through College" . . . **Robert Ryan** bought **Charles Bennett's** newspaper yarn, "The Man Outside," hoping to star in it for RKO . . . **Lloyd Bacon** will play the role of his father, **Frank Bacon**, in "The I Don't Get It Girl," which he will direct.

Richard Carlson will costar with **Frank Lovejoy** in the Milton Sperling production, "Retreat! Hell!" at Warners . . . **Bob Fraker** succeeded the late A. L. (Whitey) Schafer as director of still photography at Paramount . . . **Wilfred Cline** will handle Technicolor photography on Warner's "She's Working Her Way Through College" . . . **Drew Cahn** drew a role in the Martin Lewis picture, "At Sea With the Navy."

Elizabeth Fraser joined at Columbia . . . **Walters** signed **Lillian Bronson** for "Room For One More," costarring **Cary Grant** and **Betty Drake**.

Charles Lamont will direct "Ma and Pa Kettle Go to Paris" starting this month at U. S. with **Marjorie Main** and **Perry Kilbride** in the title roles . . . **Eugene Leontovich** signed with U. S. for a key role in "The World in His Arms" . . . **Tom Greenway** drew a role in Stanley Kramer's "High Noon," starring **Gary Cooper** . . . First production by the Hedy Lamarr Corp., starring **Hedy Lamarr**, will be "The Gentle Killer," with **William Rowland** directing, in Mexico . . . Paramount signed **Will Simonds**, TV actor, for a role in **George Stevens'** "Shane."

Pamela Stanley, Miss Long Beach of 1950, makes her film debut in "The Big Sky," a Western production for RKO re-

Flock of B.O. Stunts, Ideas Accent Movietime in Texas' Campaign Book

Tinters Dominate

Hollywood, Sept. 11.

Out of 40 pictures currently in work on the Hollywood lots 21 are in color, tending to carry out the prediction that all films will eventually be tinted.

Metro leads in the color scramble with six.

Asserting "hamburger stands and drugstores are doing a better job of showmanship than we are," sponsors of the "It's Movietime in Texas U. S. A." campaign sent an extensive press book to Texas exhibitors last week. It's full of stunts and ideas which it is expected theatre men participating in the "Movietime" campaign in other states will find useful.

Co-chairmen of the Texas drive, Robert J. O'Donnell and H. A. Cole, declared the purpose of the campaign is: (1) To bring in much-needed dollars at your boxoffice; (2) to sell the public on the motion picture industry in general, and each individual exhibitor's theatre in particular.

The campaign book offers humorous ideas old and new, on advertising in radio, television, newspapers and on exploitation and promotion. It also offers accessories including trailers, 24-sheets, three-sheets, banners and lobby displays. Chief among the campaign stunts suggested are:

Denver's Block Parties

Theatrical block parties originated in Denver by Half Baetz, district manager of Fox Inter-Mountain, and successfully used in many Colorado theatres. A brochure explains how the theatre staff divides up houses in two or three-block areas, so each individual calling on these, residents assigned him. The theatre representative introduces himself and invites the entire family to a special program at a specified time and date, presenting them with a specially printed card to serve for free admittance.

Even baby sitting and arrangements for getting invalids to the theatre are offered. A followup visit is made on the day of the party, and a corsage is given to each female in the family. Each family is personally welcomed as it arrives at the theatre. Seats are reserved for them. Then there are followup visits to the families who serve as a permanent roll for further promotions, such as Christmastime cards, direct mail pieces, etc.

Coffee and Cakes Newsletter

Another stunt is a coffee-and-cakes newsbrief show. Free coffee and doughnuts are offered during the showing of newsreels and shorts from 7 to 10 a.m.

A takeoff on radio quizzes calls for an employee of the theatre to telephone 10 homes every evening at dinner time, offering prizes to individuals who can name the feature currently playing.

In addition, the campaign book includes a digest of exploitation ideas which have been submitted by Texas theatremen, such as fat folks show with a special program on the subject; girls invite boys to midnight shows; bicycle giveaways for kids shows; special teenage night guessing contest in windows; beans in bottle, time clock stops how long candle will burn; pet contest for kid matinees; local magic show for amateur magicians; amateur nights; poster contests for schools; puppy giveaways; quiz shows; treasure hunts, and numerous others.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over $\frac{1}{2}$ Century
REFRESHMENT SERVICE DRIVE-IN THEATRES
24 hours

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
GREGORY PECK & VIRGINIA MAYO
"CAPTAIN HORATIO HORNBLOWER"
Color by TECHNICOLOR
A World War Drama
plus Spectacular Stage Presentation

Song-Sharks

Continued from page 1

in regular type and the names of their amateur collaborators written out in ink. The same names keep recurring among the entries, and it's no difficulty weeding them out.

A California publishing house is also working a song-shark angle. Company promises publication of the amateur tunes, for a fee, and then submits the sheet music to programs advertising for such material.



NBC's 500G Buy of Old Vitaphone Brooklyn Studios in TV Expansion

NBC this week purchased the old Vitaphone studio in Brooklyn from the Warners, at a cost of \$500,000, thereby gaining additional television studio space to ease the cramped situation confronting the television networks. Web plans to use the studio, which is one of the most completely equipped in the east for production of both live and film shows. Deal was negotiated by Frank M. Folsom, pres of RCA, NBC's parent company, with Harry M. Warner, WB prez.

Acquisition of the Vitaphone studio pushes a step nearer reality NBC's projected establishment of "Little Hollywood" in and around N. Y. for TV programming purposes. Web is currently on the prowl for further space it can convert into video studios inside the city and in neighboring suburbs in Westchester and Long Island. Film studio would be the old Paramount lot at Astoria, L. I., but that is still being used by the Army Signal Corps. Warners still owns a smaller studio, across the street from the one purchased by NBC in Brooklyn, but the film company will keep that one to be used for storage space.

Fact that NBC, as well as the other TV webs, are still scouting for studios indicates that they envision considerable programming continuing to originate in N. Y., despite the current hoopla about shows moving to Hollywood. NBC, of course, with its projected daytime programming to start at 7 a.m. Monday through Friday, is especially in need of new space. CBS was also interested in the Vitaphone studio but only on a leasing arrangement. Official Films had also been interested, before it decided to specialize in distribution of vidfilms, rather than production after it was signed in its recent absolute acquisition of the Jerry Fairbanks studios on the Coast.

Vitaphone studio, which is only 30 minutes from Manhattan by car and just a block from the subway marks the second RCA-WB deal. RCA-NBC previously bought 30 acres of ground from Warners behind the film company's studio in Burbank, Calif., which it is now converting into TV studio space. Vitaphone is particularly adaptable to video programming, since the Warners converted it to sound film production. Shuberts have an old studio in Fort Lee, N. J., which they hope to lease for TV purposes but it was built for silent pix, and the Shuberts are now in the process of converting it for sound.

Brooklyn studio now has one large stage but NBC will convert it into three smaller ones. In addition, it has a number of dressing rooms, a carpenter shop, scenery shop and 12 exec offices.

Ken Murray's 4G Budget Hike as Rift Is Settled

Dispute between CBS and Ken Murray was settled late last week prior to Murray's initial telecast Saturday (8). Network upped the comic's budget by \$4,000.

Murray had complained to the chain on excessive charges on use of scenery and studio facilities. Murray also asked for an increased budget and more coin so that he could buy some high-powered guests.

Chi's RTDG Pact With Web O&O's Rules Out Kickback

Chicago, Sept. 11.

Final details on the first pact negotiated between the Radio-Television Directors Guild and ABC and NBC covering video personnel here were wrapped up last week with the two-year contract containing a precedent-making non-recapture clause. Clause, which is effective only during the first year of the agreement, prohibits the kickback to the stations by the directors any commercial fees for their services charged the advertisers.

This is the first time the RTDG has succeeded in writing in its non-kickback demands into a contract with a web-owned station. Earlier the guild had set a similar deal with indie WBKB.

However, the victory on the non-recapture clause may be only temporary. Agreement stipulates that in July, 1952, a commercial fee re-capture setup based on the formula worked out between the RTDG and the New York video stations will go into effect unless there have been negotiated changes in the Gotham kickback schedule in the meantime. In which case the local pact will be also reopened for further bargaining.

Under the New York formula stations may hold back 25% of the directors' commercial fees from their base pay. But the base pay cannot be reduced below \$72.50. In other words, the Gotham director who, with six months' service, gets a house salary of \$140 weekly, a maximum of \$62.50 of that salary can be charged off his fee revenue.

With the wedge driven, against fee recaptures by the Chi pact, it's expected the guild will strengthen their campaign against kickbacks. Local sponsorship, however, would be relinquished by Ralston if ABC gets a national client. Agency is Gardner.

(Continued on page 29)

CBS Buying Out Hummert Shows?

Reports are widespread around the trade that CBS has been negotiating with Ann and Frank Hummert for the acquisition of their Air Features packaging operation. All told there are a dozen shows involved, most of them currently riding the CBS airplanes, and including a flock of the lucrative daytime soap serials.

Such a deal would obviously entail a multi-million-dollar expenditure since the Hummerts' belt-line programming operation has been one of the most fabulous and lucrative in AM annals.

Status of James Sauteri, who spearheads the Air Features operation, in the event of the sale has caused some speculation. His contract with the Hummerts has a year to go and it's anticipated that it will be bought up.

Fact that the Hummerts in recent years have been willing to settle for the AM status quo without any aspirations toward converting their valuable properties to TV has for some time led to conjecture that their package mill is up for sale.

Parties involved either refuse to comment on or deny the reported negotiations.



JOHN CARROLL

VERSAILLES, NEW YORK
Opening tonight Sept. 19
He adds up as another potent
new value for the plane lists.
He's a plus new personality...
the such value plus the promotional
possibilities on his screen reputation
make him valuable and usually
a starring TV job too.—Variety.

Management:
CHARLES V. YATES
AGENCY, Inc.
545 Fifth Ave., New York 17

Amsterdam Roof Goes to NBC-TV

NBC-TV this week expanded its N. Y. studio space further by acquiring from WOR-TV, N. Y., indie outlet, the lease on the New Amsterdam Roof Theatre. NBC also bought from WOR-TV all the TV equipment which the local station had already installed in the theatre, thereby acquiring a completely-equipped studio. Web plans to begin actual operations from its new site at the end of the month. Property is owned by Max A. Cohen's Cinema Circuit.

Located atop the New Amsterdam Theatre on W. 42d St., just off Times Square, the roof was used by NBC in the early days of radio as one of its first AM studios. It seats an audience of about 500. Web plans to tag it the "NBC Times Square TV Theatre." It has not been decided yet which shows will originate from there, since considerable reshuffling of the present operations schedule must first be worked out.

Ralston's Local Buy

Ralston-Purina, which is backing "Space Patrol" on NBC-TV Sunday at 4:30 p.m. on a skip-a-week basis, will back the show locally on WJZ-TV, N. Y., on the alternate weeks.

Local sponsorship, however, would be relinquished by Ralston if ABC gets a national client. Agency is Gardner.

Television Premieres

(Sept. 12-22)

Following is a list of shows, either new or returning after a summer hiatus, which preen on the four major television networks during the next 10 days (Sept. 12-22):

Sept. 13

Ellery Queen. Whodunit. Dumont. 9 to 9:30 p.m. Kaiser-Frazer, through the Weintraub agency.

Sept. 15

Olsen & Johnson Show (All Star Revue). Variety. NBC. 8 to 9 p.m. Participating.

Sept. 16

Spike Jones Show (Colgate Comedy Hour). Variety. NBC. 8 to 9 p.m. Colgate, through Sherman & Marquette, Ted Bates.

Sept. 17

Paul Winchell-Jerry Mahoney. Comedy. NBC. 8 to 8:30 p.m. Spudel, via SSC&B.

Studio One. Drama. CBS. 10-11 p.m. Westinghouse, via McCann-Erickson.

Sept. 18

Texaco Star Theatre. Variety. NBC. 8 to 9 p.m. Texaco, via Kudner.

Crime Syndicated. Drama, with Rudolph Halley. CBS. 8-9:30 p.m. Schick, via Kudner.

Sept. 19

Kate Smith Evening Hour. Variety. NBC. 8-9 p.m. Participating.

Arthur Murray Party. Variety. ABC. 9-9:30 p.m. Arthur Murray, via Ruthrauff & Ryan.

Sept. 20

Alan Young Show. Comedy. CBS. 9-9:30 p.m. Esso, via Marischal & Pratt, Kroger, via Ralph H. Jones.

Sept. 21

Versatile Varieties. Variety. ABC. 9:30-10 p.m. Bonafide Mills, via Gibraltar.

Sept. 22

One Man's Family. Drama. NBC. 7:30-8 p.m. Manhattan Soap, via Scheideler, Beck & Warner.

NBC-TV Sittin' on Sports Throne Via World Series-Rose Bowl Pacts

WTMJ-TV Beams to Kids At Home in Polio Threat

Milwaukee, Sept. 11.

With the opening of the city's schools delayed at least a week because of the polio threat, WTMJ-TV and the board of education have launched a daily half-hour school program beamed at the youngsters at home.

Public school teachers are taking part in the show which features science demonstrations.

NBC Neatest Trick Of Year in Gillette Sports Swap Deal

Swap deal between NBC-TV and Gillette Safety Razor, whereby NBC obtained an exclusive on Gillette's World Series sponsorship four years in return for bringing the safety razor firm in as bankroller for the three years' rights it has to the Rose Bowl, was a simple one involving no loss of money to either party, NBC execs said this week.

For the Bowl games, to which NBC won rights by outbidding its competitors, Gillette will pay the web the \$400,000 it is laying out for the rights this year, along with

\$4,000,000 Gillette Nut

Gillette's pact with NBC-TV to sponsor the Rose Bowl pickup for 1952 puts the safety razor firm far out in front of the TV sports bankrollers. With the Friday night rights on NBC, the World Series and now the Rose Bowl game, the outfit will be shelling out close to \$2,000,000 in rights alone for the three events this season.

Friday night boxing costs Gillette approximately \$500,000 for a 39-week season, while it has bought TV rights to the World Series for \$1,000,000 per year for six years. It reportedly is absorbing the full price of \$400,000 which NBC paid for rights to the Rose Bowl this year. Since both the Series and Bowl game are to be carried from coast to coast this year, Gillette's charge for station time will run at least another \$2,000,000 for the three events, bringing its total time and production outlay to about \$4,000,000 for the year.

shelling out the full card rates for station time. While NBC's bid of \$400,000 for the first year and \$500,000 for the second and third years on the annual grid classic was decried by some in the trade as being too high, the web insisted this week that it's not absorbing any of the costs, indicating Gillette will pay for the entire affair.

On the Series, Gillette and Mutual control the rights for another six years, with the razor firm reportedly having paid \$1,000,000 per year for the rights. For the baseball classic, Gillette has worked a deal with NBC for station time, whereby the stations carrying the Series are guaranteed their full card rates for two hours per day on the first four games. If the Series runs more than four days, or if a game takes more than two hours to play, then the stations must contribute their time gratis. Last year, when the Series was carried on a four-network pool basis, all stations contributed their time. Mutual, per usual will carry the games on radio this year.

NBC, in getting the Rose Bowl rights, also won rights to the Tournament of Roses parade preceding the New Year's Day game. Gillette reportedly is mulling the idea of picking up the tab for a half-hour's coverage of the parade. This would permit NBC to sell more time on the parade, if it can find a sponsor willing to go along for that. Both the Series and the Rose Bowl are to be carried from coast to coast for the first time this year, on NBC's full interconnected network of 52 stations.

NBC-TV's double-pronged maneuver last week whereby it clinched a four-year exclusivity on Gillette sponsorship of the World Series and a three-year Gillette deal on the Rose Bowl New Year's Day grid classic throws into sharp focus a reversal of the NBC vs. CBS tide on commercial sports programming.

Just as a few years back Columbia let loose with both barrels to move in and dominate the radio programming sweepstakes in the Bill Paley acquisition of Jack Benny, Amos 'n' Andy, Edgar Bergen, Bing Crosby, Red Skelton, et al., the trade was also cognizant of the CBS leadership in grabbing the AM rights to virtually all the major sports events, including the AM exclusivity on the Rose Bowl, etc. The big play had been taken away from NBC, just as in the comedy sweepstakes.

It remained for TV to alter the picture, with NBC now also riding herd in the sports pastures. Last week's pact of Gillette for the two-way World Series-Rose Bowl spreads solidified NBC's move-in. Only two weeks previously, the network had grabbed off the Westinghouse \$1,000,000 sponsorship on the NCAA football package.

CBS still has an important video stake in the boxing picture, via its Wednesday night Pabst-sponsored package as opposed to NBC-TV's Friday night Gillette bouts.

NBC-TV's SRO In Kate Smith Sale

That "so-near-and-yet-so-far" SRO sign which NBC-TV has been pursuing for some time, was finally captured by the web this week for its Class A evening time, with the sale of the final half-hour segment of the "Kate Smith Evening Hour." B. T. Babbitt, through the Weintraub agency, pacted this week for a half-hour alternate weeks on the show, which means that the NBC-TV sales staff for the rest of the season can virtually sit back and clock the house.

Miss Smith's show, which preens in the Wednesday night at 8 p.m. period next week (10), will have four sponsors, each of which will bankroll a half-hour alternate weeks. Previously signing were Norge, Reynolds Metals and Congoleum-Nairn. Program will air directly opposite the high-rating "Godfrey & Friends" on the rival CBS web.

LEVER BROS. EXPANDS ON 'HAWKINS FALLS'

Chicago, Sept. 11.

Brightest spot in the generally gloomy Windy City network original picture is the momentum displayed by NBC-TV's Chi-anchored daytime serial, "Hawkins Falls." Web has not only wrapped up another renewal from Lever on the strip but the soap firm has decided to pick up the remaining open segment.

Lever will bankroll the Tuesday show, as of Oct. 1, giving it five-times-a-week ride on "Hawkins." Bankroll started with the show last April on a three-times weekly basis and bought the Thursday segment during the summer.

N. W. Ayer handles for Lever.

NBC's Special TV Show As Grid Season Kickoff

NBC-TV will trailerize its upcoming coverage of Saturday afternoon college football games in a special half-hour show Sept. 22 at 7 p.m. Titled "Football Kickoff 1951," the show will present sportscaster Mel Allen interviewing Columbia U. coach Lou Little, Princeton coach Charley Caldwell and Yale grid scout Jack Lavelle on prospects of the various college teams for the new season.

NBC's schedule of telecasts for the games, which it is carrying under the National Collegiate Athletic Assn.'s experimental plan this year, tees off the following Saturday (29). Westinghouse sponsors all games on the NBC web.

CHANGING PATTERNS IN RADIO

The Eyes on the World

TV's historical closeup on the Japanese Peace Treaty proceedings from San Francisco this past week make the Kefauver, MacArthur and kindred "shows" look like road companies. Here was a big-power, parliamentary procedure that was the real thing. It was impressive in its unfolding, and almost awesome in its potentials.

Video's omnipotent spotlight on public officials or the guilty, or on suspected criminals in recent months—already remarkable as milestones in the technological progress of the new medium—were quickly capped by the first trans-Continental hook-up which networked the country. It put power politics into sharp focus. It made Americans proud of our statesmanship. It spotlighted the hope that a world family of nations may yet be made to work. Just as it pinpointed a defeated aggressor swallowing its medicine, hoping to regain its economic position with dignity. And, above all, the iconoscope exposed the "brashness" and chicanery of the Soviet bloc for what it was—a dishonest, obstructive but shrewd enemy who knows that we know his game, and also knows that we know that we must go along playing that game until we are better equipped to play the only other game a militant power understands—a superior force of arms.

All that General Barnoff predicted about "entertainment being but one segment of television" was never so fruitfully and dramatically depicted as via the proceedings from the San Francisco Memorial Hall. For in that same weekend, on all major TV networks, the viewers were offered sports, talent, and important public events of the calibre of the Jap Peace Treaty.

Showfolk, hyper-tuned to the dramatic, are the first to be heard exclaiming that they are "still amazed by the magic" of the telephone, the phonograph, the radio, aviation, or any other modern science development. TV's showcase of life, in all its manifestations, must remain a never-ending marvel. It may be added that TV's progress from the very beginning has been made more palatable under the aegis and flavoring of a show-wise treatment and presentation. A quarter of a century of public service in the other 20th century wonder, Radio, has redounded most beneficially to TV, even from its earliest pioneering stages.

Abel

Jap Treaty Parley Provides Sock Christening of Micro-Cable Span

By BERT BRILLER

Choice of the Japanese peace treaty conference to inaugurate the coast-to-coast coaxial 1-microwave link provided a socko launching ceremony that had the impact of a Rose Bowl game kickoff. It was a more fitting christening of the micro-cable span than the all-star game originally planned could have been.

By giving millions of viewers a window on the parley in San Francisco, the video cameras focused on the central issue of our time—world peace or war. It put the political struggle into terms that made good viewing. Aside from the diplomatic drama, there were the human interest sidelights, such as President Truman noticing that some of the dignitaries on the platform were uncertain when to leave at the conclusion of the opening night's ceremony and his giving the "come-on" gesture, trying to make it unobtrusive but looking as big as life on the tele screen. Or the cameras trained on Ambassador Dulles, seemingly intently taking notes, while another camera sneaked up over his

(Continued on page 40)

Miles in Deal For Garroway on TV

Chicago, Sept. 11.

Miles' latest decision on buying NBC-TV's "Garroway At Large" to put in the Friday night period occupied by "Quiz Kids" is due the latter part of this week. Geoffrey Wade, Wade agency topper, was off to New York today (Tuesday) for conferences with NBC execs on finalizing the plans. Deal now hinges on whether the web is willing to shave display's \$18,500 production tab.

Fact that NBC is strongly pitching a daytime TV show at Garroway if the nighttime show dies, may forestall any cut rate deals on the latter spread.

Both Miles and the net are reportedly dissatisfied with "Quiz Kids," with the web hinting sponsor wants to find a stronger program.

Color TV Premiere

(Sept. 12-22)

Following is a list of new shows leaving off on color television during the next 10 days (Sept. 12-22).

Sept. 17

Met Torme Show, Variety, CBS, 4:30-5 p.m., Monday-thru-Friday. Sustaining.

Ch'field Makes Bid For Crosby in TV Mating With Hope

With Bob Hope as the only personality thus far committed, Chesterfield is wrestling with the problem of lining up additional stars to rotate in the Sunday 7 to 7:30 p.m. NBC-TV spot. Hope will only do one a month, if that, with the remaining weeks still a blank.

Chesterfield, which bankrolls Bing Crosby on radio, is reported trying to line him up for an occasional TV shot. Thus far he's shunned video. There's a question, too, as to whether his CBS deal will permit him to go TV for NBC in which case he'd be restricted for guesting on Hope's show, dittoing their two-network exchange shots on radio.

Fred Allen is also reported under consideration for a permanent rotating berth on the giggie show NBC has a flock of talent under contract without program commitments, such as Jerry Lester, Jack Carter, Dave Garroway, etc., and it's expected that they'll all get a crack at the 7 p.m. showcase.

MAIL POUCH GRID BUY

Mail Pouch Tobacco has bought RCA's syndicated football series, "Touchdown Tips With Sam Hayes," for 20 major radio markets. Deal was set via Charles W. Hoyt agency.

Purchase brings number of stations airing the transcriber to over

AM'S 'NEW ORDER' HITTING PAY DIRT

The attempts of the major networks to resolve new sales patterns for radio—which has witnessed a year of unprecedented activity in the discarding of old formulas and inviting fresh sales techniques—are beginning to pay off. Around the webs there is a new-born confidence as to radio's place in the new order—a confidence predicated on agency and client alike manifesting increased interest in the AM program wares. If they're not all buying, at least they're asking questions and for quotations. Last year, a network radio salesman couldn't even approach them.

This week's pacing of four clients under the new CBS formula of one-time sponsorship starting off with the Red Skelton show is a new sales approach which may ultimately embrace the top personalities in AM. It has already convinced Howard Meighan, press of the Columbia radio network, that he's on something that may eventually spark a whole new "go radio" trend among clients who either for TV, or other reasons, have been shunning the medium. The Meighan concept is a broad one, designed to rekindle interest in all radio through the formulation of patterns which other webs could also be enticed into embracing. In preparing for the era, probably only a year from now, when a Lucky Strike or a Chesterfield will consider a \$40,000 weekly tab 'oo stuff for a Jack Benny or Bing Crosby AM stanza and thus invite a multiple sponsorship of these radio kingspins, and 3: perhaps the toughest job of all—to convince the Bennys, the Crusbys, etc., that it's no disgrace to remain pre-eminent in radio in the years ahead, whatever their future in TV.

Meighan is also pitching up a CBS version of the "Tandem" sales concept and has under wraps a "secret weapon" approach which he'll spring on the Columbia Affiliates Advisory Board when it meets later this month in New York.

At NBC and ABC enthusiasm runs equally high, with their assorted sales patterns to fit the purpose of any and all sponsors. Today the webs will add 16 a sales formula on a "you-name-it-we'll-evaluate-it" basis. The networks, after a year of groping, have learned their lesson. Instead of fighting

(Continued on page 40)

Agencies Trading Like Mad in Shift Of Key Men; Wage Freeze Seen Factor

The personnel trading among agencies continues unabated, with the past week or so witnessing an almost unprecedented activity involving key radio-TV execs identified with accounts pouring many millions into AM and TV coffers annually. There's considerable trade speculation as to the precise reason or reasons for the vast turnovers and shuffling, with the wage stabilization seen as one of the major factors in the moving around for more lucrative pastures. The keying among agencies for a firmer foothold in the television programming sweepstakes is seen as another factor.

Highlighting the multiple-agency maneuvering of the past few weeks, of course, was the collapse of the Duane Jones agency and his \$1,000,000 suit threat against his ex-alders, who went out on their own, taking along some of the DJ accounts. In the wake of the Foote, Cone & Belding reorganization, Erwin, Wesley reportedly has one on tap, with Jim Douglas resigning from Colgate to move in as radio-TV director for the agency. He succeeds the exiting C. H. Cottington.

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Al Robey, brand account man for

Y&R Revamp Moves Into High; Nat Wolff Named Production V.P.

NBC Public Relations Veep

William F. Brooks

Details his views on

Networks'

Responsibility on the Public Service Front

An editorial feature in the

NBC SILVER JUBILEE

edition of

VARIETY

Van Camp Cancels

Dinah, But P&G

Starts Woo'in' Her

Dinah Shore's video show for NBC under Strokey-Van Camp sponsorship, scheduled to tee off in October, blew up last week when the client served notice on the net work that it was cancelling out and dropping the time. The singer was scheduled to take over the Tuesday and Thursday 7:30 to 7:45 p.m. segments for a Coast-originating program.

However, there's a strong possibility that Procter & Gamble, which sponsors Miss Shore on CBS via the 15-minute cross-the-board Jack Smith-Shore, Ginny Simms radio show, may step in and buy the Monday-Wednesday, Friday 7:30-7:45 time in which to showcase the singer. In that case it would leave the Tuesday-Thursday period open for new sponsorship. Latter segments are being pitched up to NBC by Bernard L. Schubert as a two-a-week show-off for Hildegarde.

After negotiating with NBC for Miss Shore's TV show, Van Camp expressed some unhappiness over station clearances for the program and this is believed to be the major factor in the decision to cancel

Anticipated reorganization within the radio-television framework of Young & Rubicam agency rolled into high this week with the announcement by Everard Meade, v.p. and radio-TV director, that Nat Wolff was moving in as veep in charge of production. Move is the second within recent weeks designed to strengthen the Y&R setup in the wake of some program cancellations and shift of accounts to other houses, with George Grubin designated as veep in charge of commercials a couple weeks back.

New post puts Wolff up front on the commercial TV firing line in masterminding talent show and script acquisitions as Meade's No. 2 aide. He moves east permanently as soon as he winds up his Coast commitments. As an indie operator, he's been identified with the Schiltz sponsored "Halls of Ivy" package as director and occasional scripter. One of the key talent men in radio, later moving into the writing-directorial sphere, Wolff also played a major role at one time in bringing a number of radio wittlers into the Metro pic studios.

In addition to Wolff, Meade revealed appointment of Edward S. Snowden, formerly engaged in opera management, as a radio-TV supervisor. A number of new appointments and shifts designed to strengthen the agency's supervisory setup is reported on tap.

Rod Erickson, currently manager of the radio-TV department, is expected to be moved out of that spot into a new sphere of operation, with possibility that David Levy will become executive assistant to Meade. Other changes are also believed imminent.

St. Louis Blues For Budweiser

St. Louis, Sept. 11

George Burbach, manager of KSD-TV, the St. Louis Post-Dispatch video operation here and basic NBC affiliate, found himself on the horns of a "loyalty to a local industry" dilemma which was finally resolved only by knocking off the Ken Murray Saturday night show.

The Murray show is sponsored by Budweiser Beer, one of St. Louis' major prides. KSD had no compunction about carrying the show last season and brushing aside the opposition Jack Carter show on NBC, despite the station's allegiance to the latter network.

This season the "All Star Revue" moved into the opposite Murray time on NBC. One of its three sponsors is Pet Milk, another St. Louis enterprise. It was tough for Burbach to resolve, with the local station last week deciding to throw in its lot with "All Star Revue" and doing a late Saturday night delayed kine on Murray.

ABC MULLING DAYTIME 'STOP MUSIC' AM STRIP

ABC is talking to the Louis G. Cowan office about a daytime radio version of "Stop the Music" which would also keep its Sunday evening hour and on the radio web and its Thursday evening hour of ABC-TV.

Program veep Donald Regan wants to put the show on cross-the-board at 3 p.m. and instead of the web's upcoming 3:30-4:30 p.m. soap opera lineup.

The daytime strip would be adapted for the female listener with different features from the evening show. It's likely that Jimmy Blaine, vocalist on the nighttime show, would handle the emcee chores instead of Bert Parks, who has a heavy load, including "Break the Bank" on the network.

'Kine Circuit' to Rule Out Film Properties for Montgomery Show

Robert Montgomery, whose "Lucky Strike Theatre" has utilized adaptations of screenplays until now will be forced this year to forego stories which have been previously screened. While this will eliminate some preferred properties, Montgomery said, it has also opened up a new string of stories, which has permitted him to line up shows to carry him halfway through the season.

Stories previously produced on film are out this year because American Tobacco, his sponsor, has bought the full network, necessitating the use of kinescopes for some markets. (Last year, Luckies had the show on only the interconnected affiliates, all of which carried it live.) Since the film companies claim that kines represent another form of film, they insist their film rights to properties precludes use of those properties for TV.

Series, which resumed Monday 9:30 to 10:30 p.m., preempted with "Bubbles," which was adapted from a short story by Wilbur Daniel Steel and will star Richard Derr. Previously announced was George Bernard Shaw's "Cashed Byron's Profession," which will mark the first presentation of any Shaw work on American TV. Montgomery said he and his staff were surprised to find that the play is now in public domain. Other stories lined up so far for the season include properties by Edward Pope, William Irish, Wilkie Collins, J. B. Priestley and an original biography of Louis Pasteur, to be scripted by Thomas W. Phipps.

Montgomery plans to star in two stories this year, but so far has not selected the ones he would like to do. In addition, he'll narrate the action on the Irish story. "I Wouldn't Be in Your Shoes," utilizing the narrative technique, he used once last season. He said he would also like to use the subjective camera technique, such as he spotlighted in his "Lady in the Lake" film for Metro several years ago, but has not found a story yet which can be adapted for it. Montgomery has no plans for lensing any musicals this year.

Show's budget has been upped several thousand dollars over the

(Continued on page 29)

NBC 'Chime Time' Sale Gets Heave

NBC has finally abandoned its plan to sell its "chime time," whereby spot advertisers would actually latch on to the station-break chimes for an identification. Mathematically, NBC had it all figured out that it would add an additional \$6,000,000 annually into the web coffers.

When NBC initially tipped its plan, as part of a concerted effort to pour additional coin into radio, the station reps registered loud squawks. However, NBC says that the station rep opposition was not the reason for killing the project and that the major affiliate stations, in fact, were all in favor of it. Inability to find a formula which would be suitable to all clients cued the decision to let the chimes continue to ring on a sustaining basis.

BALLANTINE REACTS FOR YANKEES IN '52

Ballantine's this week renewed its option to bankroll telecasts of all N. Y. Yankee baseball games for the 1952 season, and for half of the radio games. TV pickups are carried by the N. Y. Daily News' WPIX, while the AM coverage is handled by WINS. Crowley outlet in N. Y. Agency for Ballantine's is J. Walter Thompson.

White Owl shared the AM pickups with Ballantine during the season now winding, but it looks as though the cigar outfit may bow out after this year. As a result, the Yanks will have to seek another sponsor to pay for the remaining games on radio next year.

RCA Board Chairman

Brig. General David Sarnoff

details how

TV Has Moved Miraculously Since Its '39 Debut

an interesting editorial feature is the

NBC SILVER JUBILEE SPECIAL EDITION

of
VARIETY

Ernie Simon Exits Chi for WOR Pact

Chicago, Sept. 11.

Ernie Simon, one of the Windy City's busiest radio-TV personalities, has succumbed to the blandishments of Manhattan and is annulling these parts for a pact with WOR and WOR-TV. During his five-year tenure on Chi stations, the tang comic cut a wide swath with A-TV audiences here, and his departure set for Oct. 15 has given rise to a hectic search for replacements on his various broadcast enterprises.

Simon has inked a year pact with five-year options, at WOR. He's to do a half-hour cross-the-board afternoon leave show and will work the 11:15 p.m. to 12 midnight shift on radio.

Comic has just been set by WMAQ to take over its nightly "Chez Show" this week so now program director Homer Heck is hanging out the auditioning bag again. Same is true at indie WJJD where Simon currently is filling 18 hours weekly with his morning show. WJJD chief Art Harre, seeking a complete switch, is auditioning female disk spinners to fill part of the segment.

WBKB's program director Sterling Quinlan is likewise screening new emcees to take over Simon's role as "Curbstone Cutup." Gabber has been handling WBKB's nightly curbside remote for the past four years.

Eigen to Chi

Jack Eigen, Gotham gabber, arrives in Chicago tomorrow (Wed.) to take over host duties on WMAQ's late-evening remote from the Chez Paree. Eigen, who filled a similar role some 18 months ago from the Copacabana via WMGM, moves into the Chez berth Friday night (14).

Henny Youngman's TV Philly Marathon Nets \$1G for Cerebral Palsy

Philadelphia, Sept. 11.

The marathon television program to aid the Cerebral Palsy fund which started at 10:30 p.m. Saturday and wound up 13½ hours later at 2 p.m. Sunday afternoon over WFIL-TV netted a total of more than \$81,000 for the campaign.

Show was telecast from Town Hall here and emceed by Henny Youngman. Among the entertainers taking part were Peggy Lee, Al Bernie, Harry (Lifly) Lewis, Florian Zabach, Claudia Pinza, Jimmy Blaine, Eddie Roeker, Christopher Lynch, Richard Hayes and Peggy Anne Garner.

Every hour the television audience was taken to Atlantic City where 20 minutes were telecast from the Boardwalk, at Steel Pier. Heading the resorts list of entertainers were Gus Van, Johnny Long and his orchestra and the Atlantic City String Band. Youngman had to leave the show at 12:30 p.m. Sunday to act as a judge in the Mrs. America contest at Asbury Park. Frank Brookhouser, columnist for the Inquirer, took over as mc when Youngman left.

Captive Kids

Rhinelander, Wis., Sept. 11. Station WBOT here has found itself a good-sized captive audience. Some 2,000 school kids riding the Oneida County school buses are "forced" listeners to a daily 7:30-8 a.m. "beneficial information" show beamed by the station.

Bus drivers are under strict orders to tune in the airing as they hustle them to their schools.

CBS 'Grid Via Tint'

Schedule for Chi

Chicago, Sept. 11.

Apparently determined to give a new hypo to its "pioneering tradition," WBKB has decided to beam the CBS schedule of color football telecasts. General manager John Mitchell notified the web last week that the indie would carry the nine-game tint package when fees off Sept. 29.

It'll be CBS' first opportunity to get its networked color shows into Chicago. Indie, which is tied up with Columbia as an affiliate in the absence of a CBS-owned station here, will have to knock off its own black and white programs during the beaming of the tinted shows.

Because of the network's interest in displaying its color fare to the Windy City audience, it's believed that CBS will assume most of the costs attendant to WBKB's transmission of the grid contests. The "audience" for the telecasts will be limited to department store setups and other promotion exhibits arranged by CBS. The home viewership will be practically nil because of the absence of the necessary supplementary units needed to convert the monochrome sets to tint reception.

Sponsor, McConnell Sail For 'Big Show' in London

Richard S. Reynolds Jr., president of Reynolds Metal Co., sponsor of a half-hour of the NBC Sunday night "Big Show," sailed last week on the Queen Mary, accompanied by NBC proxy Joseph H. McConnell, for the London-Paris origination of the program. They were accompanied by their wives.

McConnell expects to be gone a month. Taped version of "Big Show," Palladium performance on Sept. 16 will be broadcast in this country on Sept. 30 as the season's curtain-raiser.

Jack Kuney to WLIB

Jack Kuney, director formerly with NBC and WNEW, N. Y., has joined WLIB as production manager. His work will include shows beamed to the indie's second-generation Jewish-American audience, based on his having directed "Eternal Light" on NBC and a series recorded in Israel with Ben Grauer in 1948.

WLIB, which also has programs slanted to the Negro market, last night (Tues.) covered the preview of United Artists' "The Well" in Harlem.

Radio Premieres

Sept. 12-22

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 12-22).

Sept. 13

Romance. Drama. CBS. 11:30 p.m. to midnight. Sustaining.

Sept. 14

My Friend Irma. Situation comedy. CBS. 6:30-7 p.m. Sustaining.

Sept. 15

Jack Benny Show. Comedy. CBS. 7-7:30 p.m. American Tobacco, via BBD&O.

The Choristers. Music. CBS. 10:30-11 p.m. Longines-Wittnauer, via Victor A. Bennett.

Sept. 16

Tums. Hollywood Theatre. Drama. NBC. 8:30-9 p.m. Tums, via Dancer, Fitzgerald & Samuels.

Sept. 17

Mr. District Attorney. Drama. ABC. 9:30-10 p.m. Bristol-Meyers, via Young & Rubicam.

Sept. 18

Mr. District Attorney. Drama. ABC. 9:30-10 p.m. Bristol-Meyers, via Young & Rubicam.

DuMont Unveils 'DuMatic Switch'

Adapter for CBS Colorcasts

An Early Star of Radio

Jessica Dragonette

recalls

Some Memorable Highlights

one of the many interesting features in the

NBC SILVER JUBILEE SPECIAL EDITION

of
VARIETY

Availability of CBS color television to the public took another step forward yesterday (Tues.) with news that DuMont will soon market a special adapter which will enable viewers to receive CBS colorcasts in black-and-white on their present sets. Adapter, which changes the standard 525-line transmission to CBS color's 405 lines, will sell for \$19.95.

Fact that DuMont is following Philco, Admiral and other major manufacturers into the marketing of adapters is considered particularly significant, in view of their being among the chief opponents of the CBS system in the recent

UHF Converter

DuMont Labs yesterday unveiled a new ultra-high frequency converter, which will permit the owners of any present DuMont receiver to pick up commercial UHF telecasting as projected by the FCC. Converter, similar to that recently displayed by Crosley, works with DuMont's continuous tuning system and covers the full 475-890 mg. range set aside by the FCC for future UHF broadcasts.

Unit can be installed in present sets with no sacrifice of existing very-high frequency stations, and will receive signals from as many UHF stations as are set up in any area. DuMont has designed the converter in advance so that it will be available to the public ahead of the first UHF programming.

FCC hearings. Dr. Allen B. DuMont told VARIETY shortly after the hearings that his company would manufacture the equipment whenever public demand was sufficient. Thus, it's believed that some of DuMont's customers have asked to be enabled to receive the CBS colorcasts.

According to Walter L. Stielke, national sales chief for DuMont receivers, the company has no plans at present to manufacture a converter. It's the converter that would make it possible for present setowners to receive the CBS colorcasts in color. If DuMont ever markets the converter, which

(Continued on page 29)

Battle of Vitamin Peddlers Spreads

Chicago, Sept. 11.

The battle of the vitamin merchants which funnelled some 3,000,000 into Chicago radio and television during the past summer is set to continue into the winter season on even a broader spread. American Vitamin Assocs. are moving into the network picture, having purchased the Wednesday night 7 to 8 (CDT) hour on ABC-TV. Coast outfit will fill the segment, starting Sept. 19, with a filmed version of "Frosty Frolics," TV ice revue which has been beamed locally on KTLA, Los Angeles.

Meanwhile, the Vitamin Corp. of America which met AVA's heavy summer ad drive in Chicago and other major cities with an ambitious radio-TV campaign of its own, has kicked off a saturation spot spread here and in Los Angeles. Test campaign will use 600 radio spots and 100 TV blurs.

Although the details still aren't completed, Vitamin Assocs. will continue their expansive local schedule in the Windy City. AVA likely will continue its cross-the-board half-hour nighttime strip on WGN-TV and is eyeing packages to insert in the afternoon periods when the baseball season ends. Vitamin outfit is bankrolling WGN-TV's entire baseball schedule, including both the Chi Cubs and White Sox home games. WBKB's Cubs telecast is sponsored by the competing vitamin company.

LBS Drops Shirer, Harsh; Pacts Flynn

Joseph C. Harsh and William Shirer are being dropped by Liberty Broadcasting System on Sept. 20, and John T. Flynn, conservative economist, launched a cross-the-board series on the web last evening (Tues.).

Departure of Shirer and Harsh, who had been alternating in a commentary strip, brings to three the number of commentators who have left Liberty in recent months. This summer Raymond Swing exited to join Voice of America. A fourth gabber, John W. Vandercook, remains.

It's reported that signing of the right-winger Flynn was suggested by H. R. Cullen, Texas oil millionaire, who recently bought heavily into Liberty. Flynn will originate from his Bayside L. I. home.

CBS Station Relations

Post for Bill Schudt

William A. (Bill) Schudt, Jr., has been named director of stations relations for the CBS Radio Division. Formerly eastern division manager of the CBS radio stations, he'll operate under Herbert V. Akerberg, stations relations vice president.

Friz Snyder had previously been named chief of TV stations relations under Akerberg. Ed Scovill, one-time CBS'er who has been business manager for Kenyon & Eckhardt's radio-TV department, moved back to CBS this week as a field rep for the radio stations relations. Tom Frank is replacing him at the agency.

WLOU's Negro Slant

Louisville, Sept. 11. WLOU here returns to the air Oct. 1 with a 100% slant for the Negro market.

Outlet was recently bought by Robert W. Rounsville, who also owns WQXI, Atlanta. Both stations are to be repped by John E. Pearson Co.

B'CASTERS GANG UP ON ANA

Radio, Pix Keeping Company

In sharp contrast to the not-so-distant days when the film studios were giving radio the brush, there's a widespread courting of AM by the Hollywood pix moguls today. The romancing of radio by the filmsters stems directly from Hollywood's recognition of TV as Enemy No. 1, with video inheriting AM's onetime status as something to stay away from.

The pix-radio alliance rolls into high momentum on Sept. 24 when eight of the major studios put their stars and properties at the disposal of "Lux Radio Theatre" for the special hour of hoopla celebrating the Council of Motion Picture Organization's "Movie-time U.S.A." campaign. Scenes from such new product as "American in Paris" (Metro), "Distant Drums" (Warners), "People Will Talk" (20th), "Here Comes the Groom" (Paramount), "Saturday's Heroes" (Col.) with such personalities as Gary Cooper, Bing Crosby, Cary Grant, Jeanne Crain, Gene Kelly, etc., will get a showcasing, with the Lux stanza also having access to all the properties for full hour presentations later in the season.

As the major dramatic property in radio through the years, the Lux show has always established a working liaison with the pix studios, but getting key properties didn't come easy, invariably involving some deal or other. But with COMPO now using radio to perpetuate the film industry as opposed to TV, it's a case today of "take what you want."

Everybody Wants to Establish An East-West Micro-Cable 'First'

While Eddie Cantor and the "Colgate Comedy Hour" get the nod on preempting the first west-to-east commercial show with the opening of the coast-to-coast micro-cable, indications are that the first transcontinental sponsored show will get a N.Y.-to-Hollywood transmission in advance of the Sept. 30 Cantor date.

Currently there's a scramble on to establish the "first," now that A T & T has moved up the schedule to make the micro-cable available for clients on Sept. 28. There's a strong possibility that the Sept. 29 telecast of NBC-TV's "All-Star Revue" will get the inaugural nod for an east-to-west transmission.

Meanwhile, the TV production heads of the four networks are exploring the possibility of doing an all-network commercial show on Sept. 28, from 11 to midnight, if the webs can get off the programming hook and wrap up clients for the event. A T & T doesn't want to pick up the tab, having abandoned its own inaugural-four-network sponsorship deal when the State Dept. okayed the transcontinental relaying of the ceremonies attending the signing of the Japanese Peace Treaty. However, A T & T agreed to the opening up of the micro-cable on Sept. 28 if the webs programmed the hour.

Philly Throws Curb On 'Piped-In' TV

Philadelphia, Sept. 11. An ordinance will be introduced in City Council Thursday (13) requiring payment of a \$1,500 license fee by establishments that exhibit piped-in telecast of sporting events for profit.

Bill is expected to win heavy support in Council because of widespread complaints on the part of TV set owners who no longer get the big fights and other sports events on their receivers.

Special target is the boxing rights which have been selling all TV rights to agencies which in turn pipe show to subscribing theatres that charge as much as \$2.60 admission.

Councilman James G. Clark, who will introduce the new ordinance, is conferring with the city solicitor's office as to its possible enforcement.

Pearson Into Mpls.

Minneapolis, Sept. 11. Due to the increased importance of Minneapolis as a centre of advertising in the spot radio field, John E. Pearson is opening a branch office here on Monday (17). More is timed with the opening of the Minnesota Broadcasters Ass'n confab here next week (19-20).

RCA Research Engineer

Dr. Alfred N. Goldsmith

Deeply impressed with the tremendous strides of the new medium details

TV's Four Highways of Growth

An upcoming editorial feature in the **NBC SILVER JUBILEE** edition of **VARIETY**

More Violence Flares, Grid Snag In KSTP Lockout

Minneapolis, Sept. 11. Erupting again as pickets once more parade in front of the Twin Cities TV and radio station, the KSTP 18-month old technicians' strike, which has developed into what's now claimed to be a lockout, may prevent it from televising the Minnesota-Nebraska football game this fall, although it's one of seven slated for KSTP here as part of the NCAA's "test tube" video program.

Last year KSTP was barred by the university from broadcasting its football games because of the strike which would have caused the stadium to be picketed if the station had been allowed to send the contests over the ether from the broadcasting booth along with other stations. Whether the university now will let down the bars to permit KSTP to broadcast and televise hasn't been indicated yet, but the belief is it won't.

Despite the fact that the Minnesota-Nebraska game is being played here, NCAA selected it for the TV program in this area in the belief that it will attract a capacity crowd of homecomers and Cornhusker fans.

(Continued on page 28)

Melton Sliced in Half

Ford Motors this week had practically decided to trim the James Melton (NBC-TV) "Ford Festival" from its present hour-long format to a half-hour. Show is presently aired Thursday nights at 9, which means the 9:30 to 10 period that night is now available for sponsorship.

Decision will not affect NBC's SRO position on its evening schedule, however, since the web has a dozen or more bankrollers waiting in line to move in as soon as Ford makes the half-hour available.

DOSSIER SCORED AS 'SUPERFICIAL'

Ass'n of National Advertisers' third report on "Impact of Television on Radio Listening," released last week, is bringing angry replies from the AM sector of the industry. Radionites were particularly incensed because the report comes after all four major webs have slashed their rates 10-15%, a move which some broadcasters felt was an unnecessary capitulation to price-cutting pressures.

Broadcast Advertising Bureau prez William B. Ryan referred to the report as "incomplete and superficial" and said BAB is launching a thorough study of the document.

While most industry leaders were not commenting officially on the latest ANA report, they privately expressed resentment at ANA, saying it was basing its position on "unfounded assumptions."

One reason why the latest ANA dossier is less comprehensive than the previous publications is that A. C. Nielsen declined to give the bankroller group his data except on a cash basis. A spokesman for Nielsen said that data wasn't given, as it had been in the past, on a quid pro quo basis, since it requires a great deal of special work and would in effect be "giving away our stock in trade." C. E. Hooper furnished the ad group with some material as a dollar-a-year consultant.

ANA said that without the Nielsen material it was unable to say whether "the decline of about 15% per month in audience ratings of evening programs," which it found in the previous reports, was continued. However, ANA declared, the rate of decline is pegged to the increase of TV set circulation, and tele ownership expansion between October, 1950, and April, 1951, "was much larger than in any previous six-month period."

AM proponents answered that while TV set ownership continued up, the novelty factor is wearing off in older TV families and AM listening in these homes is increasing.

While ANA didn't get Nielsen figures directly, it cited his data in the trade press that over a three-year span 7:10 a.m. radio audiences showed no decline, 10 a.m. 1 p.m. audiences were off 10%; 1:30 p.m. audiences dipped 16%; 3:30 p.m. audiences were off 22%; and 8:11 p.m. audiences dropped 35%.

Defenders of AM retorted that Nielsen "underestimates" the radio audience by failing to measure out-

(Continued on page 40)

Fore-Aft Sponsors For NBC-TV Grid

NBC-TV capitalized further on its exclusive college football pact this season by snagging sponsors for 15-minute programs both before and after each game on the 19 Saturdays of football. General Tire and Rubber has bought the pre-game show, through the D'Arcy agency, while Prestone took the post-game series, through the Esty agency.

Pre-game warmup, which will

probably be slotted at 1:45 p.m.

each week, will feature Ted Husing in an interview with one of the top college coaches, who

will describe the particular game

or games to be televised that

week. In addition, film clips of

the two teams in action the pre-

ceding year will be screened. In-

terviews are to be filmed in ad-

vance, to permit the coaches to

appear.

Post-game series will spotlight

a roundup of scores from all parts

of the country, with N.Y. Daily

News' sports editor, Jimmy Pow-

ers, probably drawing the assign-

ment. He'll also do a live inter-

views with a name college player

each week. Time of this series is

indeterminate, depending on what

time each game finishes.

Industry Slugfest Looming On Benton Bill Establishing AM-TV Citizens Board; Fear Censorship

Washington, Sept. 11.

A knock-down drag-out fight on the Benton resolution to establish a National Citizens Advisory Board on Radio and Television appears to be shaping up as hearings on the measure go into a second week before the Senate Interstate Commerce Committee and Sen. William Benton (D-Conn.) gathers support for his revised and more acceptable bill.

Fear of the bill's passing prompted the TV Board of National Ass'n of Radio and Television Broadcasters, meeting last Friday (7) in Virginia Beach, Va., to dispatch a strong protest to Committee chairman Edwin C. Johnson (D-Colo.) and Ernest W. McFarland (D-Ariz.), chairman of the subcommittee holding hearings on the measure.

What particularly irked the TV broadcasters was the fact that Under Secretary of State James E. Webb testified in support of the bill. The association advised the Committee it considers the measure "potentially more dangerous to free expression than any legislation that has been before the Congress in the 30-year history of American broadcasting." It found "implicit" in the resolution "all of the evils of censorship and abridgement of free expression against which this nation's free citizens have fought for generations."

The advisory body of 11 members, to be created under the Benton bill, NARTB fears, would be "but one step" to control of radio. (Continued on page 40)

Colleges playing their games on Friday nights can thus sell rights for live TVing. Also available are special Thanksgiving Day games, as well as the post-season games which have not yet been contracted for. While the fact that such contests usually play to SRO biz whether they're televised or not may have figured in the NCAA's decision to eliminate them from its experimental schedule, the association said it bypassed them only because it had to set a boundary somewhere on the games "falling within its purview."

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Army-Navy game, incidentally, is also excluded from the NCAA schedule and is thus available for live telecasting on a separate deal. It's believed that it will again be carried this year by NBC, with Gillette Safety Razor sponsoring.

NCAA execs insisted, meanwhile, that no top teams were eliminated from the schedule as a means of further testing video's results, as has been charged. They said that teams such as Oklahoma and Tennessee, which are expected to top the country this year, could not be included simply because there are no interconnecting facilities yet to their origination sites.

Gleason's Cincy Marathon

Cincinnati, Sept. 11.

Jackie Gleason appeared Monday on all WCPN-TV live origination and guested for a special 30-minute night program with Paul Dixon, the station's star disk jockey, and Dottie Mack and Wanda Lewis. Dixon supports.

Dixon and the two girls will be guests on Gleason's "Cavalcade of Stars" Friday night on the Du Mont web.

Mort Watters, head man of Scripps-Howard Cincy radio-TV operations, presented Gleason to the local press at breakfast and cocktail sessions in the ultra plush Terrace Plaza.

CBS ALSO SPLITS SPOTS DOWN MIDDLE

CBS' split down-the-middle has been carried over into the spot field. A separate organization to handle TV spot sales, formerly in the province of Radio Sales, has been set up.

CBS Television Spot Sales will be headed by Thomas H. Dawson, who was announced by Merle S. Jones, stations and general services vicepresident. Dawson returns to CBS-TV from Edward Petry, station rep outfit, where he has been director of TV. Before that he had been with CBS for 12 years. New outfit will handle all tele stations previously repped by Radio Sales.

KEN MURRAY SHOW

With Art Lund, Laurie Anders, Anita Gordon, Jane Bergmeier, Lillian Farmer, guests, David Brookman, Orch: Nelson Case, announcer
Producer: Murray
Director: Herbert Sussan
Writer: Royal Foster, Seaman Jacobs
60 Mins.; Sat., 8 p.m.
ANHEUSER-BUSCH
CBS-TV, from N. Y.
D.M.

Ken Murray's program for this season is highly reminiscent of his show last season when his show opened in the year. But subsequently he improved to the extent that he knocked all his opposition handily and now at the end of the year was among the leaders in the Nielsen sweepstakes.

Murray's format holds up well and by dusting off the rough spots it's likely that he'll achieve his eminence of last year. The initial show still lacked the necessary smoothness and production wasn't keyed correctly but these handicaps are easily overcome.

The difference this season is that he has the most formidable opposition from NBC which is using this time slot for some of its most high-powered shows. He'll have to push in every direction to overcome the competition.

Most of the elements on the show are the same. The only major change is the substitution of Anita Gordon, for Doreen Hood in the singing slot. Miss Gordon appears to be a plausible singer to work with in this medium. She sings up to date and visually.

Murray hosted the first show with some two-hourish novelty film stars: John Derek and Johnnie Johnston. John Derek was in costume from the lighter "A Tree Grows in Brooklyn." Neither did very much on the first show but at the same time he overruled singer Patti Page so that her full value wasn't utilized. Miss Page, in addition to her own song spot, excellent as it was at the beginning of the show, did elsewhere.

The genuine seek of the session was a scene from "The Blackness at Noon" with Henry Hull essaying the role of the revolutionary now in disfavor. This particular bit is pretty much loaded with over-right on the side of the character played by Hull. Nonetheless, it didn't mar the dramatic impact with Hull doing an excellent portrayal.

Of course, Laurie Anders, the deadpanned cowgirl returned to do more parting of the wide open spaces, and here again she was over-used to give the impression that the gap was being carried too far. Miscellaneous guests included Cook & Brown in a song and dance spot which was well done, and Earl Nichols, whose pantomime particularly fit his slot. Art Lund did okay in one tune.

With that lineup of talent Murray didn't get much chance to do very much on his own. He participated in a card-playing bit as his major contribution.

Given a few Saturdays to get the summer heating out of his system, Murray's show should reach the heights of last year and he'll be in a position to compete with his tough opposition. *Joe.*

PUBLIC PROSECUTOR

With Warren Hull, emcee; John Derek, Glenda Farrell, Douglas Anderson, guests; Bob Shepard, announcer
Director: Nat Eisenberg
30 Mins.; Thurs., 9:30 p.m.
CRAWFORD CLOTHES
WARD, New York
(Al Paul Lefton)

This modest-budgeted has some promise for the armchair detective set, although it needs sprucing up. Format has a panel of three guests view a 15-minute whodunit film, which is interrupted just before the denouement. Panelists then give their guesses as to the killer's identity.

On the preem: Thursday, (6) guests were thespers John Derek and Glenda Farrell, who were apropos choices in view of their having been in mystery pix, and Douglas Anderson, a ventriloquist. Letter got off a couple of gags with his dummy and fitted into the proceedings since the border involved a ventrilo. Opening segment with the guests was a bit too heavy on their various plugs, and could be trimmed. Seating arrangements were cumbersome, and camerawork failed to overcome it.

Film was part of the "Public Prosecutor" series. It was okay for the purpose, although the clues were so confusing none of the participants was able to come up with a correct analysis of how the crime was committed. A simpler and more logical puzzle could have produced better gags. The discussion, however, was fairly interesting, with the pic stars exposing some of the formulas of Hollywood bellers. *Bill.*

KATE SMITH HOUR

With Ted Collins, John Butler
Ballet Group, Jack Allison
singers, Peg Lynch & Alan
Bunce, Dorothy Daye; Benny
Fields, guest; Jack Miller, music
Producer: Collins
Director: Greg Garrison
60 Mins.; Mon.-thru-Fri., 4 p.m.
Participating
NBC-TV, from N. Y.

"Kate Smith Hour," whose commercial success has marked NBC-TV's new lucrative daytime programming, returned after its summer lull Monday 10 with virtually the same cast and format—and numerous plugs—which it spotlighted during last season's ride. It's still a pleasant hour viewing, groused mostly for the hausfrau and carries enough production values to maintain its position at the top of the daytime ratings.

Miss Smith, producer Ted Collins and his associate Barry Wood tossed enough varied segments into the new season's opener to retain the "variety" category, even though it was paired unevenly and tended to drag in spots. Such items as the John Butler ballet group in an imaginative routine about circus performers and their background of Miss Smith's "Hello Young Lovers" could have rated spotting on most evening video shows. But the "Ethel and Albert" dramatic sketch, based on the old radio series and featuring Peg Lynch & Alan Bunce, could have been trimmed to one-third the time by more impact.

Benny Fields guested on the opener singing a medley of tunes in his schmaltz ball-hip style. He also plumped "Somebody Loves Me" upcoming Paramount buttin' of him and his wife Blossom Seeley. Miss Smith, as in line voter as ever, slacked across some pop tunes and of course turned her usual polished job as referee of the proceedings. Collins, who does a turn on the show two or three days a week, appeared on the opener only to intro Fields. Dorothy Daye narrated a fashion show adequately, with the model given top production settings.

Cross-the-board programs has been SRO since shortly after it premiered a year ago. With participating bankrollers it's to be expected that the plugs will be many and varied. On the show caught, there were 12 either straight spots or station breaks, and both live and on film. Fact that NBC has a waiting list of sponsors hoping to buy into the show indicates that the commercials pay off. *Stat.*

WE, THE PEOPLE

With Dan Seymour, emcee; Oscar Bradley orch; guests
Producer: Seymour
30 Mins.; Fri., 8:30 p.m.
GULF OIL
NBC-TV, from New York
(Young & Rubicam)

"We, the People," returning after a summer hiatus, showed an improvement on the preem: Fri. day 7. Stanza had a faster pace, used more guests and had a more featurish tone than in previous editions.

Feeling of a lighter touch was evidenced in the first portion in which four human interest quickies were unfolded, all having something to do with cake. The baking angle was a bit contrived, although a cute peg on which to hang the stories of a teenager boy who won a cake-making contest, a couple who got caught on an artillery range, a skid row character who came into a fortune, and a Coast Guard weather ship whose tars conducted a survey to find "Miss Heavenly Voice" and "Miss Heavenly Body," two airline hostesses who were exhibited on the show.

There was a good piece in archaeologist Wendell Phillips, the "American Sheik" who excavated the Queen of Sheba's capital. This utilized Phillips' film clips of the historical diggings, the ceremony of his being made a sheik, etc. Device of pre-recording parts of Seymour's commentary while he and Phillips were lensed silently was effective.

Airer worked in some straight entertainment elements via a "Broadway Preview" angle. Tony Bazaar, who will be in the upcoming show, "Paint Your Wagon," did a nice job vocalizing "I'm A Fool to Want You." Marilyn Murphy, 16-year-old coloratura who is on the Radio City Music Hall bill registered well with the "Bill Song" aria.

Productionwise show was good, except for a few distracting shadows and a couple of minor slips.

THIS IS SHOW BUSINESS

With Clifton Fadiman, Sam Levenson, George S. Kaufman, Russell Arms, Dorothy Collins, Hank Silverman orch; Eva Gabor (guest panelist), George Tappa, Jack E. Leonard, Isabel Bigley
Producer: Irving Mansfield
Director: Greg Garrison
30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from New York
(BBDO)

This is Show Business' returned to its usual Sunday night CBS slot with one essential change. Sam Levenson is now a panel member instead of Abe Burrows. For a program that gives advice to professionals, selection of Levenson is a bit incongruous inasmuch as he's a comparative newcomer to the craft. Levenson usually comes up with a story that illustrates a point that isn't too far from the discussion at hand. His presence can also be regarded as an admission that most of the problems that come up before the panel are generally manufactured so this can also be taken as admission of that fact.

Clifton Fadiman is still the moderator and does a pleasing job, while George S. Kaufman can always be depended upon for acidulous comment. Eva Gabor was the first panel guest a very decorative if not too erudite item.

Among the performers gathered for this occasion, Jack E. Leonard dominated the proceedings. This burly button is one of the more burly buttons in a good physical comedy. There were times when the panel seemed to forget him, which of course, made for a livelier session.

George Tappa, who opened knocked off a terrific sequence of some artistic tapping. He's an excellent temper with ballet movements and he rated the strong mill that he obtained.

Benny Fields, who recently attained headlining status in "Guys and Dolls," fit it off nicely with "Dancing in the Dark."

The Larks Strike commercials have undergone a change. The tingle is missing and instead Russell Arms and Dorothy Collins in their respective spots, give straightforward pitches for the word.

Show Business' remains a good show, but Burrows will be missed. *Joe.*

YOUR HIT PARADE

With Eileen Wilson, Smoky Lanson, Dorothy Collins, Sue Bennett, Raymond Scott Orch; Andre Baruch, announcer
Director: Clark Jones
Producers: Dan Lounsberry, Ted Fetter
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO CO.
NBC, from N. Y.
(BBDO)

The TV version of the Thursday night "Hit Parade" show adds up to a solid musical session. Framed around the same top numbers as its AM counterpart, this session is packaged in a smart visual framework with the impact warranting the obvious stiff budget expenditure. Show carries an unusually large troupe, including some five vocalists, a choral group, ballet troupe and Raymond Scott's oversized orch.

The whole personnel is integrated via a flashy production technique which gets the maximum variety out of this hit tune showcase.

Initial show Saturday 8 did not of course face this series' most difficult problem of presenting a fresh treatment to tunes that stay on top for several weeks. This problem, however, was licked last year and the type of imaginative sequences offered on the kickoff stanza is a good augur for the future. Each of the seven top numbers was accorded an eye-catching and appropriate production which did not stretch for novelty.

Most of the tunes were dressed up via adept use of the ballet team who executed their routines with rest and precision. Such ballads as "Too Young," "Loveliest Night of the Year" and "Because of You" were given simple romantic settings while the "Come On-A My House" number was flavored colorfully by a street scene setting against Eileen Wilson's vocal. Ballet troupe also did a corking job on the standard "Old Black Magic," with the help of some tricky camera angles. Scott's orch also rocked across another oldie, "Liza," with lots of instrumental kicks.

Lineup of vocalists on this show performs excellently, vocal and camera-wise.

Plugs are effectively handled via short pitches by the vocalists interspersed among the numbers with Andre Baruch smoothly delivering the continuity. *Herb.*

EDDIE CANTOR SHOW

"Colgate Comedy Hour"
With Cesar Romero, Barbara Ashley, Stanley Praeger, Bill Gray, others; Al Goodman orch
Producer-director: Manning Ostrom
Writers: Larry Gelbart, Larry Marks, Hal Goldman, Al Gordon, Phil Sorkin
TV director: Jim Jordan
60 Mins.; Sunday 9:30 p.m.
OLIGATE
CBS-TV, from N. Y.

Sherman & Marquette, Dated

Eddie Cantor bowed in Sunday night 9 for his second season as one of the tottering star comedians on NBC-TV's "Comedy Hour" and provided one of the brightest and zippiest-paced revues he's yet done on TV. First half of the show particularly moved along and, though the second segment dragged slightly by comparison the overall effect was one of fun entertainment.

Comedian, who looked younger than he did at the end of last season, opened with a lengthy but sacker production number based on a specially-crafted song "This Is My New York," by Jerry Seelen and Sy Miller. Slightly reminiscent of "Manhattan Towers," the number provided a chance for Ruth Barstow, who choreographed and staged last year's "Garrison at Large," to demonstrate again her hip versatility. Cantor then teamed with guest Cesar Romero for a joyful adaptation of an old burlesque skit, in which Cantor acting out Romero's phone call to a girlfriend wound up loaded. It was hilarious slapstick.

Singers and dancers led by Jimmy Russell and Aura Yamin, also from last year's "Garrison," registered solidly in an imaginative staging of "New Bismarck" from the Broadway legit, "Tree Grows in Brooklyn." Romero and Cantor teamed again in a highlight skit, based on Cantor's "Kid from Spain" film. Use of the prop bull and cow, with live actors dressed for the parts, was clever but the sketch ran too long.

Cantor then reprised his standard nostalgia for a pleasant finale in a feature titled "Songs to Remember." He and Romeo impersonated Van and Schenck doing "Carolina in the Morning." Barbara Ashley, unihed, scored with "My Man." Cantor mimicked Sir Harry Lauder's "Love a Lassie," an unihed actor personated the late Al Jolson to a dubbed recording of Julie's "Swanee" and the number wound with a sock Charleston routine, played against a full nitro set.

Producer-director Manning Ostrom dittoed his fine work of last year in all departments and Jim Jordan, imported by NBC from the Coast to work the Cantor show, scored with his camera direction, teaming neatly with Miss Barstow's staging and choreography. Colgate commercials were par. *Stat.*

TV TELEPHONE GAME

With Rusty Arden, George McBryde
Writer: Stuart Wilson
Producer-director: Harry S. Goodman
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
WOR-TV, N. Y.

"TV Telephone Game," a half-hour cross-the-board afternoon game show which began via WOR-TV, N. Y., Mon., 10, has an interesting viewer participation format that should pay off in a fair sized audience. Set-owners write their phone number numerals below the station's call letters and circle the digits in response to questions posed by emcees Rusty Arden and George McBryde. Idea is to succeed in circling all the numbers.

Prizes are nominal. Contributed by participating sponsors, they comprise a pint of ice cream, shoe polish, large package of dog food, etc. However, the loot is a bit more lucrative for the "mystery jackpot." If the viewer identifies the "mystery voice" he or she snags an alarm type wristwatch, a year's supply of shampoo and sundry other rewards.

Questions for the opener were relatively easy as per the following sample: Was Gertrude Ederle known for her swimming ability or did she write "Little Women?" Miss Arden and McBryde, for the most part, were competent in reading off the queries. However, in the first 10 or 15 minutes the soft voice of the quizmaster was difficult to hear. In another instance both became confused in posing a problem about how deep is two fathoms. Viewers check their results with special phone operators. Production mountings are *Gilb.*

MAMA

With Peggy Wood, Judson Laire, Dick Van Patten, Rosemary Rice, Robin Morgan, Ruth Gates, Billy Nalle, music
Producer: Carol Irwin
Director: Ralph Nelson
Writer: Frank Gabrelson
30 Mins.; Fri., 8 p.m.
GENERAL FOODS
CBS-TV, from N. Y.

Benton & Bowles

CBS-TV's "Mama" returned after a short five-week vacation Friday night 7 with all the warm-hearted atmosphere, neat thumping and production and nostalgia that made it a success for the last several seasons. Series with Peggy Wood continuing so star in the title role and supported by the same cast, should quickly recuperate its audience if it might have lost during its hiatus and roll pleasantly from that point throughout the season.

Basing his stories on Kathryn Forbes' "Mama's Bank Account" from which both the film and legit versions of "I Remember Mama" were adapted, Frank Gabrelson is continuing to capture what must have been the flavor of a Norwegian immigrant family in San Francisco at the turn of the century. New season's premiere last week boasted no suspense but generated an amusing conflict with the story of a speech to be made by Papa at the annual Sons of Norway dinner. Naturally, Papa turned the household into a tumult preparing for his speech, only to have it eliminated from the dinner at the last minute because the preceding speakers ran overtime. It was a situation with which viewers could easily identify themselves and that's the story factor which makes for good ratings.

Under the deft direction of Ralph Nelson, Miss Wood and her family reactivated their characterizations via the same smooth style they displayed last season. Miss Wood was warm and understanding as the mother, while Judson Laire scored solidly as Papa. Rosemary Rice, as the daughter through whose diary the stories are woven; Dick Van Patten, as the son; and Robin Morgan, as the younger daughter, registered well, as did Ruth Gates as the neighboring aunt. Carol Irwin, who produces the show for CBS, together with Nelson mounted the production neatly and did a good job parading the speakers across the stand at the dinner.

Plugs were confined to a new animated cartoon for the opening, and then opening and closing integrated spots with Miss Wood preparing the Maxwell House product. They were as easy to take at the show. *Stat.*

HOLLYWOOD JUNIOR CIRCUS
With Paul Barnes, George Cisar, Max Bornstein, Marie Louise and Charles, Bill Hughes and Blackie, Hanneford Family, Bruce Chase orch
Producer: Bill Hoyer
Director: George Byrne
30 Mins.; Sat., 9:30 a.m.
HOLLYWOOD CANDY
ABC-TV, from Chicago
(Ruthrauff & Ryan)

Although there's evidence of its limited budget, this circus venture should pass muster with the kiddies in its new Saturday morning slot on ABC-TV. Show rode on NBC-TV last season in a competitively tougher Sunday afternoon period. Again this cycle "Circus" operates on a skip-a-week basis with resultant rating handicap.

Formal attempts to give the show a backstage flavor with the acts showcased as off rehearsal. Studio moppets are brought onstage for quickie interviews with the performers. Idea should be better developed or discarded as the kiddies' participation on the opening frame 8 was contrived and awkward.

With Paul Barnes displaying adeptly as the ringmaster, the three acts unreel their turns for fairly strong video impact. Openers, Marie Louise and Charles, come off well with femme trapeze artist drawing lively mirth from the house audience. Bill Hughes and his talking crew, Blackie, amused the kids with the vocal antics of the bird. The Hanneford Family with their horse act likewise was a good touch in the barnyard idiom but seemed overlong at the finale. Interspersing the acts was Buffo, the clown, who wandered in and out with some giddy-provoking antics. Clown role is handled by George Cisar. Also on hand was Max Bornstein as the midget Zero. Little fellow and his small auto which he drives around the stage are identified with the merchandising items.

Plugs, voice over film, were standard. *Dave.*

YOUR SHOW OF SHOWS
With Sid Caesar, Imogene Coca, Marguerite Piazza, Mata & Hari, Bill Hayes, Judy Johnson, Billy Williams Quartet, Jack Russell, Hamilton Trio, Carl Reiner, others; Wendell Corey, guest: Charles Sanford, music: Producer-director: Max Liebman. Writers: Lucille Kallen, Mel Tolkin, Liebman, Caesar. TV director: Bill Hobin. 50 Mins. Sat., 9 p.m. Participating: NBC-TV, from N. Y.

Your Show of Shows," hour-and-a-half revue which forms the middle leg on NBC-TV's three-hour Saturday night programming package, resumed virtually intact last week (8)—and that's all to the good. With Max Liebman again helming as producer-director and Sid Caesar and Imogene Coca starring the cast, format and production credits dittoed last year's company, evidencing once more that they can stage a full-scale Broadway revue week after week, with full quality and entertainment values.

New season's preem started rather slowly, with an overlong sketch featuring Caesar and Miss Coca in their varied reactions to a film they had seen. But, after Bill Hayes' solo on "Journey's End," the pace perked rapidly via another skit with Caesar and Miss Coca, this time aided by straight man Carl Reiner, titled "Over a Bottle of Wine." Duo demonstrated afresh their sock comedic talents, with Caesar (who apparently has slimmed down during his vacation) displaying new song-and-dance talents.

Rest of the show comprised highlights on all counts. Hamilton Trio scored with their fine satire terping in a routine about an insurance salesman and two spinster sisters, and Marguerite Piazza, assisted by Jack Russell and the singing and dancing chorus, registered strongly with her "Waltz in Favor of Waltzes." Mata and Hari, now regulars in the cast, looked great with their marionette dance. Billy Williams Quartet wrapped up in fine style "Shanghai" and "I Surrender, Dear." Interspersed with these were other fun-provoking sketches with Caesar, Miss Coca and film actor Wendell Corey, who did a neat job as program host.

Top for the show, though, was Miss Coca's zany satire on the "Sleeping Beauty" ballet. With choreographer James Starbuck assisting, her parodying, complete with terping and mugging, was sock. Caesar's solo finale, on visiting a sick friend in the hospital, was too obvious for maximum impact. Hayes and Judy Johnson closed the show with an okay rendition of "Out of Breath."

Liebman's production mountings, with sets by Freddy Fox and costumes by Paul du Pont, were tops as always. Camera direction by Bill Hobin (ex-Garroway at Large) was too tight at times, resulting in some dancers being clipped-off the screen. He'll doubtless improve, though, as the season progresses. Charles Sanford and his orch backed the show excellently. Sponsor plugs, with Camel's bankrolling the first half-hour, SOS, Benrus and Libby in the second segment, and Lehn & Fink on the third, were not too numerous nor obtrusive. Stal.

SOUND TRACK MATINEE
With Ernie Tetrault. 15 Mins. Sat., 5:45 p.m.

Sustaining: WRGB-TV, Schenectady

This-and-that show features an informal approach and includes a little experimentation. Ernie Tetrault, new member of WRGB staff, weaves a pattern of musical shorts with chatter, program spotlighting, jokes and miscellany. On block viewed, he tried a novelty during a *Roundelay* by Rose Marie and instrumental unit singing and pantomiming, via a superimposition on the film, with her.

Incidentally, Rose Marie emerged most successfully, among three canaries spooled in photography and projection. Some shots of the others were unflattering and unclear, as is the case with a deal of filmed and kinescoped features seen here. Tetrault achieved moderate success with stories and magazine clippings. He should check the quipping and adding with flourenses—it is not sound showmanship. Tetrault is a personable chap, with possibilities of development into a good video personality. JACO.

FRANCES LANGFORD-DON AMECHE SHOW
With Jack and Cynthia Lemmon, Nell Hamilton, Tony Romano orch; Betty Luster and Jack Stanton, guests. Producer: Ward Byron. TV Director: Robert Massell. 60 Mins. 12 noon: Mon.-thru-Fri. CLIQUE CLUB, DUPONT ABC-TV, from New York (Western: BH&O).

Television's constantly expanding daytime programming roster of name attractions got a sizable boost on Monday (10) when the Frances Langford-Don Ameche 60-minute noontime show premiered on ABC-TV. New five-times-a-week showcase, a king-size postponement on anybody's video calendar, thus takes its place among the major daytime TV entries which this season include *Kate Smith, Bert Parks, Bill Goodman, Garry Moore, Steve Allen, the upcoming Arthur Godfrey* simulcast, etc.

The Langford-Ameche team, on the basis of Monday's initial stanza, shapes up as a promising addition. Despite some let's-get-settled-down awkwardness, a lid unevenness of the production as a whole and Miss Langford's evident nervousness, the overall format conceived for the hour noontime show, with its heavily-mutated informality and casualness, suggests that the two headliners will make an appreciable dent in jockeying for daytime TV laurels. In the wake of some thankless night-time assignments, Ameche, in particular, benefits from this segue into the "let's relax" daytime formula, for here he's granted to more closely approximate his one-time emceeing of the holiday Elgin shows on radio.

This is one of those shows belonging to the "carefully planned but let's pretend it's ad lib" school of presentations, with a departmental breakdown of sequences to match all tastes for the hausfrau with some minutes to spare. There are audience participation in fact to the degree where the whole auditorium was invited on stage to cut a "premiere cake"; a daily sketch, slots for name guests, plenty of Ameche-Langford bantering, dueting and soloing. There's time for dance inserts, the spotlighting of Tony Romano and his six-piece orch, etc., backgrounded by lush stage trimmings. But it's the basic pattern and the Ameche-Langford projection a.s. pleasing personalities, once they've entrenched themselves into the five-a-day formula, that should make this a socks attraction.

Preem performance had a quickie-walk on by restaurateur Vincent Sardi, a standout dance sequence by Jack Stanton and Betty Luster, who know all the TV tricks, some reminiscing by a Purple Heart vet who recalled the Langford-Rob Hope-Tony Romano USO trouping into North Africa back in 1944, with Miss Langford reprising her "wartime" circuit. "Exactly Like You," etc. Neil Hamilton also lit up in an appearance to assist in an informal quiz routine.

Show started sustainably, but Clique Club assumes sponsorship starting Thursday, DuPont on Sept. 21, with Cory Coffey Brewer latching on in October. There'll probably be a flock of others soon. Rose.

YOUR HOME KITCHEN
With Edith Green. Producer-Director: Randy Larson. 60 Mins.: Mon. thru Fri., 3 p.m.

PARTICIPATING: KRON, San Francisco

This culinary marathon, set in a model kitchen, rates acknowledgement as one of the better programs of any type on the local air. Authoritative, authentic, easily paced and loaded with useful copy material for the kitchen brigade, Edith Green's carefully prepared and intelligently presented food science has acquired a wide following through the process of providing solid step-by-step information pleasantly and convincingly presented.

A former instructor of the cooking art, her assured handling of materials, concoction of unique as well as standard dishes, and grade-school technique of enabling her viewers to see and understand what she is doing, make her a standout in a field that can be obscure and bewildering.

Almost as rewarding as her program content are her commercials averaging eight per show which are adroitly woven into her chatter for excellent effect. Generally of the food category these commercials become part and parcel of the project at hand to give added conviction.

Pert in appearance, working in a house-wifely apron, in front of her stove, refrigerator and other kitchen tools, Miss Green has an easy manner and pleasing voice that score well with the viewers.

Production and direction are superior. Camera work is okay.

JACO.

ALL STAR REVUE
With Ezio Pinza, Jane Froman, Herb Shriner, Valerie Bettis, Ed Wynn, Jimmy Durante, Jack Carson, Olsen & Johnson, Allen Roth orch. Producer: Joseph S. Santley. Director: Ezra Stone. Writers: Leo Solomon, Jackie Ellison, Joe Stein. 60 Mins.: Sat., 8 p.m.

SNOW CROP, PET MILK, KELLOGG CEREALS
NBC-TV, from New York (Midwest, Gardner, K & L).

NBC-TV took the wraps off its \$1,000,000 Saturday night entertainment parlay last weekend with the launching of the star-studded "All Star Revue" with the Sid Caesar-Imogene Coca Show of Shows and the Lucky Strike Hit Parade, all premiering for the '51-'52 season. As a three-hour talent production, roundabout, it undoubtedly has a new high in video values representing what it does the most concentrated show casting of week-to-week commercial musical extravaganzas in TV annals.

The erstwhile Wednesday night Four Star Revue has now been rebuffed into the Saturday 8 to 9 segment as the leadoff attraction, with last Saturday's preem being doubly significant in marking the TV debut of Ezio Pinza who was recently pactied by the network to a five-year radio-TV exclusivity.

As an hour curtain-raiser on the season, it was a show of mixed blessings. One thing emerges as a certainty, however: Based on the initial appearance before the video cameras of the ex-Metopera basso and "South Pacific" star, it would appear that NBC has fallen heir to the TV find of the year. For this was Pinza's show. He computed himself like a video vet, exuding a charm, a grace and a naturalness. He dominated most of the 60 minutes, his vocalizations spanning a wide repertoire, including the inevitable and delightfully-rendered "Some Enchanted Evening," a fling at operas with "Non Piu Andrai" from "Marriage of Figaro" amid costumed accoutrements, a Latino-temped tune as an afterpiece to a Valerie Bettis ballet and such standards as "You Belong to My Heart" and "I'll See You in My Dreams." He revealed himself as a glib performer in his byplay with Jane Froman, who guested on the stanza with Herb Shriner, Ben Blue and Miss Bettis, and even gave some pleasant comedy values to a midway commercial for Snow Crop in a romantic interlude with Miss Bettis which, script-wise, extolled the virtues of the orange juice concentrate.

Some of the other aspects of the opening show were less fortunate. By cramming too much into the program, such as brief sequences with the revue's rotating comics, including Ed Wynn, Olsen & Johnson, Jimmy Durante and Jack Carson (the latter two via filmed inserts), the show was stripped of a continuing mood and feeling, jarring with the tone established by Pinza. In the attempt to weave the clashing elements into a unit, the dialog was forced and as a result the whole production was disjointed.

Durante did his filmed bit from Canada, but the integration, mechanically and otherwise, was none too successful. If it proved anything it established that the Schneiders as a live performer has a spontaneity and delivery that suffuses in the canning process. Similarly, the Carson filmed bit from London had a jarring quality. The impersonation quickies by Wynn and Olsen & Johnson (after merely hocked up the announcement that they'll be on next week) could have been dispensed with just as easily to preserve the Pinza motif. Danny Thomas, another regular on the show, was missing from the line-up.

Bon Blue came through with the program's top comedy moments in an opera box scene, with some slapstick pantomimic (reminiscent of some early Chaplin) that hit a new high for Blue's TV comedies and demonstrated that, with proper material, he's a sick potential for the medium, despite his dubious entries of the past. Shriner's monolog was up to his par for some pleasant chuckles. Miss Froman registered strongly in her vocalizing of "Song in My Heart" and "Blue Moon." Allen Roth rates a nod for his musical background.

Sum total of the potpourri was a recognition of the TV vistas open to Pinza coupled with the hope that next time up the NBC impresarios won't throw too many condiments into the TV stew.

Along with Snow Crop, Kellogg Cereal and Pet Milk are picking up the tab, rotating weekly on the elaborate center-piece spiel. Rose.

Video's Two-Part Serialization Of 'The Oscar Hammerstein Story'

By GEORGE ROSEN

In a bid to restore his "Toast of the Town" to its onetime high rating, estate in the face of the competing "Colgate Comedy Hour" on NBC, Ed Sullivan has completely refurbished the 8 to 9 CBS segment. Injecting a star-studded formula, Sullivan, in premiering

YOUR STAKE IN JAPAN
With Margaret Phillips, Frances Fuller, Dehl Bertl, Robert Dale Martin, Allen Devitt, Casey Allen, Larry Newton, Harry Sonnen, orch. Producer: Nicholas Samstag. Director: Paul Nickell, Arthur Tourelle. Writers: Joseph Liss, Finas Parr. 60 Mins.: Fri. (7), 10 p.m.

TIME, INC. CBS-TV, ABC-TV, from N. Y. (Young & Rubicam).

Time mag used the signing of the peace treaty with Japan as the jumping-off point for an unusual hour-long tele documentary on the overall situation in the Far East. Sponsored on a two-network hook-up (CBS-TV and ABC-TV), *Time* used a combination of three techniques, dividing the hour into three segments.

First was a dramatic portion scripted by Joseph Liss, which attempted to show the personal stresses caused by political cross-currents in Japanese life. Using the fictional story of a family in Nagasaki, it reflected the heavy cloud which hangs over the country on which two atom bombs fell. There was the tragic figure of a young mother (Margaret Phillips) whose husband was killed in the war, and her in-laws (Frances Fuller and Allen Devitt) representing the older generation. Other contemporary influences were depicted through a Communist brother-in-law (Robert Dale Martin) returned after being a Soviet war prisoner, who sees in the American occupation an imperialist setup which will kill the chances for peace; a militant Nationalist (Dehl Bertl) who wants Japan to return to a policy of armed might; and an American major (Casey Allen) symbolizing the U. S. occupation, who wants the country to follow the example of the West.

This segment, distinguished by good acting, registered compassion for the plight of Japan. However, it was somewhat talky and slow-moving. Inevitably, due to the compression of complex social and political issues into a few symbolic figures, it seemed an over-simplification.

The American position, for example, was represented by one person, even though attitudes towards our former foe run a broad gamut.

Production team for the dramatic portion including director Paul Nickell and designer Christofer Durkin, did a professional job.

Short middle segment used a panel of Time biggies—chief ed Henry R. Luce, managing ed Roy Alexander, international affairs chief Max Ways (who served as "managing editor" of the *Time* exec ed Dana Tasker and editorial director J. S. Billings). Pundits reading from flash cards beyond camera range, gave their views on the import of the treaty in typically clipped, pontificating *Time* style. Their basic point was that the U. S. had been "politically unprepared" and that the new American policy was "long overdue."

They saw the system of alliances being built in the Pacific as part of the same fight against Communism which Gen. Eisenhower is heading up in the Atlantic area. Final 20 minutes was in March of *Time* format and covered the background of the treaty. Produced by Arthur Tourelle and scripted by Finas Parr, this segment was better suited to the purpose of the show. The filmed interview by *Time* staffer Frank Gibney (speaking English and Japanese alternately) with Premier Yoshida, the quickie commentary by Winston Churchill (also on television from Venice) and the other historical film clips made a more effective presentation of the mag's views.

Narration by Westbrook Van Voorhis and Norman Rose and announcing by Dwight Weist were slick.

Entire hour added up to an interesting program, although an editorial presentation that was centered in one direction. Music by Harry Sonnen was socks throughout, from "Desert Song" which was given added flavor with some supplementary Fox Movietone footage of questionable taste of the Valentine funeral mabbs and corteges. In addition Nancy Crompton simulated Marilyn Miller's piroqueting to the accompaniment of "Wim" from "Sunny" (there was a preview of a comedy sketch the "salt scene", scripted by Hammerstein for the late Charles Butterworth in "Sweet Adeline" and finally Hammerstein himself reciting his "Last Time I Saw Paris" sharing a split screen with an *Ballad Tower* visualization. Ray Biech's musical accompaniment was at all times duly appreciative.

the new season Sunday (9) came up with the first of two installments of "The Oscar Hammerstein Story," with the "Toast" emceeing the saga of perhaps the most fabulous musical comedy libretto of the American stage.

The premise for the new "Toast" format is both sound and provocative, calculated to win back a large segment of the Sabbath TV viewer. Not only in the two-part Hammerstein's drama unfolding but in the upcoming "Helen Hayes Story" Sullivan has at his command the rich tapestry that highlighted the American theatre in the past generation. Certainly the Part I depiction last Sunday of the Hammerstein career from his initial growing pains as fourth assistant stage manager to uncle Arthur Hammerstein through the early tutelage period under Otto Harbach and those initial collaborative successes with Sigmund Romberg and the late Jerome Kern offered a rare opportunity for an imaginatively staged cavalcade of show business through the '20s and '30s.

That so much of it had a static quality with dull and listless moments in spots that might easily have produced a more sweeping panorama of the Hammerstein contribution to American entertainment could hardly be traced to any lack of material in re-creating those first fruitful years of "Rose Marie," "Desert Song," "Sunny" or "Snow Boat," or to the fine array of talent assembled for the program. Rather, the blame could be put on the manner of presentation and the scripting.

In place of his usual *Toast*, Sullivan appeared as the narrator of the "Hammerstein Story," interspersing his comments with episodic vignettes pinpointing some dramatic moments in the tyro's early career through the Harbach-Kern-Romberg period leading up to the 11 unproductive years in which Hammerstein experienced his succession of flops, including some dismal failures in London and on the Hollywood lots. It was during this period in which Hammerstein was considered a bad risk, as he himself put it in guesting on the program, that he met with rebels in trying to interest backers in popularizing "Carmen" with an all-colored cast (later the "Carmen Jones" smash) and in a musical comedy version of Lynn Riggs' "Green Grow the Lakes," the now historic "Oklahoma," which was to start the fabulous Hammerstein-Richard Rodgers collaboration.

Major fault of Sunday's presentation was that there was too much Sullivan narration (even assuming that the Hammerstein saga makes good listening) and not enough illustrative entertainment facets. Sullivan himself expressed his anxiety to get away from the "and then I wrote" production groove, yet he and co-producer Mario Lewis displayed little imagination in their scheme of projection.

Sunday's show naturally invites comparison with last season's Richard Rodgers TV tribute, which captured the feeling and enthusiasm of performers paying homage to the composer. In Hammerstein's instance, there was neither this emotional testimonial nor the alternative of a superior production with all the attendant hoopla of a glowing tribute.

The talent on hand was topnotch, including Lena Horne, who was singularly effective in her rendition of "Can't Help Lovin' That Man"; Robert Merrill and Mimi Benzell, who scored in a duet of "Indian Love Call" and were equally impressive in soloing "Old Man River"; Merrill and "Lover Come Back To Me" (Bill Tabbert); of the Hammerstein-Rodgers "South Pacific," who sang "One Alone" from "Desert Song" (which was given added flavor with some supplementary Fox Movietone footage of questionable taste of the Valentine funeral mabbs and corteges). In addition Nancy Crompton simulated Marilyn Miller's piroqueting to the accompaniment of "Wim" from "Sunny" (there was a preview of a comedy sketch the "salt scene", scripted by Hammerstein for the late Charles Butterworth in "Sweet Adeline" and finally Hammerstein himself reciting his "Last Time I Saw Paris" sharing a split screen with an *Ballad Tower* visualization. Ray Biech's musical accompaniment was at all times duly appreciative.

FRED WARING SHOW

With June Havoc, guest: Pennsylvania, including Joanne Wheatley, Daisy Bernier, Joe Marine, Keith & Sylvia Textor, Virginia & Livingston Gearhart, Nadine Gae, Marc Breaux, dancers. Producer-director: Bob Banner. TV director: Al DeCaprio. 60 Mins.; Sun., 8 p.m. GENERAL ELECTRIC CBS-TV, from N.Y. (BBDO)

Noted as one of the smoothest produced shows on television last year, CBS-TV's "Fred Waring Show" returned Sunday night, 60 with even stronger and more ready-looking production values. Show has an added feature this year in the use of weekly guests on the program. It was June Havoc and in the mobility evidenced on the program can be measured this program's growth to a point. Was recently hosting CBS' position in the daily competitive Sunday night battle with NBC.

Since "comedy" could play even better if it were put to a long hour, Waring has taken to a half-hour production. In this case, that it could be difficult to squeeze them all into the 60 minutes. In doing this, it's a common mistake, for example, there being a sequence of numbers by which each on the first half-hour can be naturally started and produced. Naturally, played around a bit, Waring's Waring's studio was a bit messy, albeit this was still to accommodate the cast members to viewers. Highlight was the Nadine Gae, Marc Breaux, dancer, singing "You Shouldn't Check In" and then switched the top style to go with the quick-change costumes they all shared.

While Waring and his crew are solid performers, it was Miss Havoc who walked off with top honors in the "Philadelphia Girl" number from the "Festive Broadway Revue." "Land Ah Far" with Waring's staffers as the "Yankees" chorus, the 15-minute number was stated almost exactly as it had been on Broadway, and Miss Havoc delighted with her clapping, singing and dancing abilities. Lucy Cheshire assisted rapidly. It was pure fun but good winding the show with the best invitation possible to viewers to tune in next week.

Waring himself participated in several of the numbers and displayed a personality much more easy-going than his occasional stiffness of late season. Each of the many numbers was staged with full production accoutrements, evidencing an ample boost in the show's budget. Producer-director: Bob Banner handled the program neatly and TV director: Al DeCaprio worked the difficult assignment with nary a slipup. General Electric plugs, also handed full production, were good. GE account on this show, incidentally, has been inherited by BBDO from Young & Rubicam, which had it last year.

THE RECORD BREAKERS With Eddie Newman, guest. Producer-director: Bob Buse. 30 Mins.; Mon., 8:30 p.m. WPX-TV, N.Y.

If ever there was meat for video-philes this new WPX entry is it. In an attempt to encompass all the ingredients of such radio and TV staples as disk jockey shows and panel participation shows, the producers of this concoction have succeeded in creating nothing but confusion in a 30 minute that more times than not bordered on the ridiculous. Its chances of winning a bankroll are nil and it's doubtful if it could hold on to a steady dialer for more than six minutes.

Eddie Newman, an ex-plainer spinner, handled the once chores in a "Life of the Party" show that proved fatal. His attempts at informality and prankishness were embarrassing and his humor distasteful throughout. Panelists, on screen 10 were disk jockeys Tom O'Brien (WPAT), Jack Lucy (WJZ), and Tedd Lewine (WJZ). After overlong plugs for their present duties and a few una-funny duds at NBC, while O'Brien and Lucy were temporarily employed, Newman conducted a sort of quiz show parody. He asked them questions about the djs, he was asked that were evidently unanswerable, then had them play the consequences by having them give their dance interpretation of another record which he would soon. What was supposed to be the kick-off part of the session turned out to be the unlushest segment of all. The jockeys' domineering hats, hats on jackets' backs, rolled up their pants legs, etc., in an effort to be comic. Result was embarrassing to the viewer.

Program wound up with a mystery guest who was to be identified by the panelists via his voice since the exuberant emcee had placed paper bags over their heads. The guest was Frank Fontaine who got off some okay miming.

LUCKY STRIKE THEATRE

"Bubbles" With Richard Derr, Denise Alexander, Barbe Doyle, Faith Brook, Betty Sinclair, Leona Powers, Beverly Whitney, Mimi Strongin, Pat O'Malley, William Podmore, Gordon Mills, Robert Montgomery, emcee. Producer: Monty Clegg. Director: Norman Felton. Writer: Thomas W. Phinnes. 60 Mins.; Mon., 9:30 p.m. AMERICAN TOBACCO NBC-TV, from New York (BBDO)

Robert Montgomery's slant is turned Monday 10 for its third season on the air with an offbeat psychological melodrama. It was misleadingly titled "Bubbles," from the Wulmer-David Steele novel on which it was based, which suggested light comedy rather than the tragedy this entry was.

It was a restrained vehicle, well adapted by Thomas W. Phinnes with good human and emotional values. Montgomery as host-producer and director Norman Felton exuded a mood of suspense and yet one that handled the psychological relationships sensitely.

Story unfolds through the eyes of a child, Denise Alexander, whose father (Richard Derr) was a nervous wanderer and whose mother was strangely absent. It treated her desire for a mother for household and for pets with emotional validity. At the midway mark it developed that the mother, Faith Brook had been in an asylum, yet when she returned, she was still in a disturbed state. Jealous over the little girl's love of a kitten, "Bubbles," the mother wrung its neck, revealing her psychotic state and presaging the unhappy future that faces the youngster and her father. It was a sick ending, quick, understated and dramatic.

Although this series in the past has offered stronger properties, "Bubbles" made good video fare. The suspense was built nicely and characterizations were good. Denise Alexander scored effectively in the demanding role of the kid and Derr was fair as the father, hampered somewhat by the fact his part wasn't given fuller treatment. Others in the cast did a neat job. Syralia's sets were good and gave the production a spacious feeling.

Lucky Strike commercials were up to their usual standard, with Dorothy Collins, Russell Arms and Smoky Lanson (although Lanson's "Lassies" and racialized diction was exaggerated).

VOICE OF PHILADELPHIA "Don't Be a Sop" With John McCullough. Producer: Jack Steck. Director: Milton Most. 30 Mins. Wed., 8:30 p.m. WFIL-TV, Philadelphia

WFIL-TV's panel of weekly discussions scored most effectively with "Don't Be a Sop" which was meant to impress viewers with the hazards of automobile travel over the Labor Day weekend. Built along the familiar "and sudden death" note of warning, program was aimed to frighten audience with potential disaster, and according to station, drew the heaviest phone response of series.

Three leading local authorities on the subject of highway safety comprised the panel with John McCullough, Philadelphia Inquirer star reporter and former Washington correspondent acting as moderator. McCullough frankly made a bid to hold his listeners with the opening remarks that there would be some plain talking about what lay in store for the Labor Day celebrants. Members of the panel all knew the subject inside out. They included Emil Gohn, safety engineer for the Atlantic Refining Co.'s highway and automotive division, Herbert J. Skitcherman, assistant superintendent of police in Philadelphia, and Owen F. McDonnell, the Inquirer's specialist on traffic safety.

Panelists were able to draw upon firsthand knowledge to point out the causes of most accidents, with apropos illustrations as well as give their advice on how these traps can best be avoided. McDonnell was the most effective of the panelists dramatically. Camera closeups in which the writer told viewers that one of them could die were bound to have sobering effect in combination with the results figures, since January and other grim statistics that were presented. This presentation of traffic truths, which seem always to be needed no matter how frequently they are stated, made it a genuine public service show.

Although strictly a product of the editorial room, Moderator McCullough impresses with his broadcasting ability, and his opinions ease around the mike and before the cameras.

ALDRICH FAMILY

"Bubbles" With Henry Girard, Robert Barry, House Jameson, Barbara Robbins, Mary Malone, Peter Griffeth, others. Producer-Director: Lester Vail. Writers: Robert Soderberg, Edith Sommers. 20 Mins.; Fri., 9:30 p.m. CAMPBELL'S SOUP NBC-TV, from New York (Ward Whelock)

This situation comedy, going for Campbell's Soup this season in the Friday night NBC-TV spot, is a warning to the big spenders trying to zero in on the mass market. As evidenced by the new cycle price of \$600,000 of the Aldrich clan, it's a case of shooting at the lowest common denominator and necessarily missing the target completely. Now that time has taken on the proportions of a mass medium, there's need for a man who can come up with a format which has vertical as well as horizontal appeal so as to capture the bulk audience without at the same time alienating the sophisticates. Such a person could certainly do a interesting job on this show to interest broader entertainment values.

The basic equipment is there. The highly competent cast did a first-rate job with the material they were given to mind. From a technical standpoint the show fell par or slightly above with fine staging and excellent lensing. But the lumpy situation with its stock characterizations dipped the overall impact parlously close to the point of diminishing returns as far as scope of audience interest is concerned.

The situation in which the Aldrichs and their friends found themselves this time evolved around the takeover of the town's government by the younger generation as part of a Junior Civic Day Plot had Henry Aldrich (nicely portrayed by Henry Girard) sitting in as municipal judge on a traffic violation case involving his father as defense counsel. Yarn gave way to considerable soap-boxing for the need to observe the laws of the land which was okay of itself but ineffectively presented plausibly.

Although played for humor, the circumstances failed to generate much in the way of chuckle fare. Again this year most of the "funny" lines are given to Homer, played now by Robert Barry who has replaced Jackie Kilk. Barry displayed sturdy comedic abilities which need only stronger material to blossom nicely.

House Jameson, as usual, was fine as the older of the Aldrich household and Barbara Robbins registered ditto as Mrs. A. Mary Malone was okay in her secondary role as Mary A. and the supporting players fitted in ably.

Campbell's plugs themselves were of top quality. Especially effective was the closing pitch with cast members taking part in the adulmentation of client's products.

DATE, Sustaining

ABC-TV, from New York

ABC-TV's panel of weekly discussions scored most effectively with "Don't Be a Sop" which was meant to impress viewers with the hazards of automobile travel over the Labor Day weekend. Built along the familiar "and sudden death" note of warning, program was aimed to frighten audience with potential disaster, and according to station, drew the heaviest phone response of series.

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This panel headed by playwright Gilbert Seldes and comprising Dorothy Fields, Charles Sherman, Robert Latta, others. Producers: Philip Messing, Philip Schaefer. Director: James Furness. 30 Mins.; Mon., 8 p.m.

THEY STAND ACCUSED

"Bubbles" With Charles Johnston, others. Harry Creighton, announcer. Director: Sheldon Cooper. Writer: William C. Wines. 30 Mins.; Sun., 11 p.m. CRAWFORD CLOTHES DuMont, from Chicago (Al Paul Letter)

After a couple of years in other shadings, "They Stand Accused" essayed the Sunday night sweepstakes '50 with a top potential. The program stems from Chicago, where it's produced by WGN-TV in tandem with the DuMont net. It has extra-special magnetism in its writer-creator, Illinois assistant attorney general William C. Wines plus its casting of legal talent. Not the least of the latter is Chi attorney Charles Johnston, who often relates regularly as judge in this courtroom drama. Defense and prosecution also are from the Chicago bar.

"Accused" is criminal in its zealous affinity for "naturalistic" justice and realistic courtroom procedure—not realism in the entertainment-documentary sense. It's presented by a lawyer that faithfulness to courtroom pattern and rules of evidence are primary. Naturalism abounds even unto dead spots and flubs which occur in actual trials. The features cases are heard by a jury composed of studio attendees with witnesses called from the taping ranks. The verdicts remain the exclusive privilege of juries, no other participants being privy to this particular.

All of it is vivid in the true-life sense, but this very plus can sometimes be a minus on the "entertainment side." It's the kind of program that requires a few viewings before the idea takes form with the lookers; otherwise, an impression gains momentum that it's a "dull" show. It's far from being that, but it does require fixed attention by adult minds.

The one jarring note tending to cut across "true" reality in the formal pitch comes at opening via quickie interviews of witnesses as they're about to file into the courtroom; it doesn't seem appropriate. An end interview of spectators in the corridor after the jury has been charged and is deliberating bears a modicum of suspense.

The case heard hinged on an alleged suicide pact in which the married boyfriend is killed by asphyxiation and his girlfriend lives. Since the girl might be considered an accessory to the crime of suicide, the jury is asked to decide. She is acquitted.

Remarkable in the hour's unfolding (with time out for well-done commercials) is fact that little or no orations of forensic are indulged in by the lawyers. The judge is mild, condonatory, almost gentle. The witnesses are plain-speaking, and in the case of females, no cheesecake manifestations. As per the past, the judge winds it all up with a statement about America's justice and the benefits of trial by jury. That.

KSTP Continued from page 25

date fans anyway. It's the only Minnesota contest on the NCAA TV list.

Violence flared twice last week during KSTP picketing. Les Nelson, station photographer, was hit on the head by a rock as he stood atop the studio roof taking pictures of pickets and 30 bystanders shouting around. His injuries were treated at Midway hospital.

On the following day several studio windows were broken by stones and a woman puppeteer scheduled to appear on one of the station's TV programs was sprayed with bleach as she went through the picket line. A third disturbance broke out when one of the KSTP male performers displayed a revolver, a knife and a blackjack while trashing the line. Stanley Hubbard, KSTP president and general manager, said neither of the two involved is a station employee. The picket line numbered approximately 100.

The 21 KSTP radiomen struck for higher wages, but some returned to their jobs a short while after the lockout. When the rest sought to return it's alleged Hubbard refused to dismiss those who had replaced them and rehire the strikers, the lockout ensuing.

"The union has had its day in court," commented Hubbard on present occurrences. "The present mob action is in defiance of court orders."

CAVALCADE OF SPORTS

"Walter Cartier-Billy Kilgore fight" With Jimmy Powers, commentator. Producer: Jack Mills. Director: Jack Dillon, Lew Brown. 45 Mins.; Fri., 10 p.m. GILLETTE NBC-TV, from N.Y. (Mayo)

NBC-Gillette's "Cavalcade of Sports," probably the oldest television sports alliance, opened its new season last Friday night, 50 with a middleweight bout from Madison Sq. Garden, N.Y. between Walter Cartier and Billy Kilgore. Camera coverage, except for a minute lapse at the moment Cartier scored his TKO in the eighth round, was good, and announcer Jimmy Powers again came through with one of his perceptive descriptions of the bout. This would indicate the NBC and Gillette will do as good a job this year as they have in previous seasons.

Unlike the Pabst fight series Wednesday nights on CBS the NBC-Gillette pairing has not yet run into any competition for rights to the Friday night fights from the other TV. And since the deal with the International Boxing Co. calls for a Garden fight each Friday night for them, it's believed that the video theatres will be excluded from Friday night boxing this year unless the IBC promotes a special event that night, which the NBC and Gillette look set for an uncomplicated season, with the only question being how many of the top fights of the year will be staged Fridays for their benefit.

Producer Jack Mills has not changed his camera positions at the Garden perceptibly from last season so that fans are still treated to better-than-ringside views via the now-standard medium shot or closeup of the entire action. In that eighth round, however, when Cartier unexpectedly carried the fight into a near corner of the ring, the cameras were just a trifle slow into moving over with the action. While they caught Cartier's flurry of blows and the unplayful signaling the TKO, that fraction-of-a-second delay was slightly disconcerting. Powers, who now has TV boxing commentary down to a science, spoke as little as possible and that was only to inform viewers of some of the finer points which they might not have seen on their screens.

Gillette commercials again mixed well-produced animation with filmed plugs, both of which were easy to take. Commercials were run less often than those of last year.

Color TV Followup

In a new series of tests of RCA's compatible color system, which started Monday 10, NBC has mounted a handsome show headed by musical comedy actress Nanette Fabray for the edification of the RCA and NBC staffs, dealers and prospective licensees. In the viewing room at the Johnny Victor Theatre, N.Y., RCA set up the 21-inch and 16-inch receivers and a pair of black and white units, so that contrast and comparison could be made.

In the minds of many, it's a tossup as to which system, RCA or CBS, results in better color. RCA has developed its chrome broadcasts to a highly acceptable point. Generally, the colors are good, the reds aren't too flagrant, but the blues have a tendency to blur. Colorcast also showed a tendency to weak backgrounds in long shots. One of the better points of the RCA system is the highly natural flesh tints. The closeups generally flattered the subjects.

The show, of course, is secondary to the necessity of displaying the hues. Miss Fabray is an excellent all-around performer. She does a fine bit of singing and can handle the terpsichorean needs in the production. The rest of the proceedings were imaginatively handled. There were some good dance sequences and a demonstration by models wearing some eye-blinking modes.

RCA also demonstrated the practicability of pickups in color. There was a brief sequence in which the cameras went to the Merchant Marine Academy at Kings Point, L.I., where the midshipmen did a pictorial silent command drill. The colors showed up well, but long shots made for some blurs. The sound, incidentally, didn't fare too well because of interference and noise of planes overhead.

The black and white sets provided a clearer picture. But the color sets are much more picturesque. — Jose

CALCade OF AMERICA

(Toward a New World)
With Basil Rathbone, Alice Frost, Eda Heinemann, Mercer McLeod, Malcolm Keen, Ronald Long, Nat O'Malley, Ross Martin; announcer, Bill Hamilton; music, George Don Voorhees.
Producer, Harold Blackburn.
Director, John Zoller.
Mister, Irv Tunkel.
15 Mins., Tues., 8 p.m.
DuPont, from New York
(BBDO).

On its 17th lap on NBC, the "Calade of America" broke from the gate Tuesday (4) with a prolonged, informational offering. "Calade" continues with the same evergreen format, depicting historical events via dramatization. With Basil Rathbone ably filling the lead role as amateur scientist Joseph Priestley, yarn unfolded the trials and tribulations encountered by the chemist in his discovery of oxygen. Although the "Calade" series generally strives for an American background, this particular anecdote was largely based in England and France. American team was supplied by assistance offered the struggling scientist by Ben Franklin.

Priestley's chief difficulties sprang from his non-conformist ministerial stance with the prejudice of the English natives forcing him to flee from the home of Lord Shelburne, his benefactor. He moved to France to complete his research in the properties of air. Yarn spotlighted effectively against the roadblocks strew in the path of scientific progress by fear and prejudice.

It was a good scripted tale, nicely spiced by competent scripting.

DuPont's institutional plugs were blue ribbon with Bill Hamilton giving them muscles without too much oil.

Dave

DuMatic

Continued from page 24

A bass already designed at its labs, it will sell for about \$250-\$300, Siekel said. Adapter, which is about the size of a king-sized pack of cigarettes, can be installed in any DuMont receiver ever made, in about an hour. Company has labeled it the "DuMatic switch."

It's believed that the string of new college football games which CBS has lined up for color transmission this fall is the prime reason for the demand for the adapter, particularly in view of the "blackout" system devised by the National Collegiate Athletic Assn. for the games which are to be carried via standard b-w transmission over NBC. To date, however, only a small number of sets will be able to pick up the games in full color, since few, if any, converters will be on the market by the time the football season kicks off.

Other manufacturers which have provided DuMont into the manufacture of adapters include, besides Philco and Admiral, Westinghouse and Hallicrafter's. In addition, CBS-Hytron plans to put out combination color-black-and-white sets by the end of the month, which will list at about \$400-\$500. Next item on the CBS-Hytron agenda is a slave unit, which can be attached to the front of a present b-w set to pick up the encoreasts.

Montgomery

Continued from page 24

\$10,000 talent and production output of last year. This factor, Montgomery said, will make possible the use of more star talent. He said only are currently in the works the several top stars who have not previously appeared on TV, but none has been finalized yet.

There are no plans to date to originate any show from the Coast, as had previously been reported. Any move to the Coast, Montgomery said, will depend on whether Neptone Productions, the package company in which he is associated with John Gibbs, is operating from Hollywood this year.

Montgomery noted the steady increase in production costs in TV, but said that, with the exception of a few variable factors such as sets and costumes, there is not much a producer can do about it. He declared he will not attempt to trim camera rehearsal time as a method of trimming costs, explaining that too often a move works to the detriment of a show's quality.

FATHER KNOWS BEST

With Robert Young, Dorothy Lovett, Rhoda Williams, Ted Donaldson, Norma Jean Nilsson, Isabel Jewell; announcers, Bill Forman, Marvin Miller; music, Roy Bargy.
Producer, Al Kase.
Director, Francis Van Hartesveldt.
Writer, Ed James.
30 Mins., Thurs., 8 p.m.
MAXWELL HOUSE COFFEE
NBC, from Hollywood

Boston & Edelhardt

Back for its 20th season before the mike Sunday (9), "Father Knows Best" continues to be excellent, offering the predictable tall, smiling dad, good and wise, as well as a breezy go-around up to speed mid-season WW standards. There was the brief survey on late news and a few hot exclusive or predictions, such as N.Y. Mayor LaGuardia's ready to run, on Burton Wheeler planning to run for the Senate again, a more complete study of the international situation, a short as editorial as usual, and the customary pokes at British and Russians. WW sounded good, in clipper song, with smart staccato delivery, and as gay as, or bold as ever—openly naming a couple of DPs now in this country as ex-Nazi murderers who slipped by a hazing Immigration Dept.

Winchell devoted a good part of his airtor to Dr. James Conant's recent talk about the unlikelihood of a third World War, and picked it apart. We're near to war now, thinks WW, advising that top Althaus intelligence experts expect war before the mid-50's. After wound up with the usual WW fillip, this time Winchell expressing the hope that Ray Robinson would bring back the middleweight championship tonight (Wed.) this being "the only British title we've won since we threw them out in 1776."

Opening situation had Papa Young struggling with the house-hold budget against the varying points of view of the four and three offsprings. A department store expedition by all hands was productive of solid laughs. Pop still thinks coats for kids should cost \$5 and come with a whistle.

His \$350 clothing appropriation had to be trimmed by \$200 as his share of a boat bargain. Fate came to the rescue by sinking the craft before its purchase. The in-between happenings spark the giggles. Robert Young & Co. fit their parts deftly.

Maxwell House plugs are almost demure, a relief from blood-and-thunder salesmanship. Young's end plea for safe driving via his Good Drivers Club is good radio. Program is transcribed. *Bro.*

Percy Faith's Pop Concert

Writer, Bill Kaland.
Producer, Dick Pack.60 Mins., Sun., 3 p.m.
WNEW, from N.Y.

Station WNEW is filling in the vacated Duke Ellington Sabbath afternoon music commentator slot, until Benny Goodman returns late in October, utilizing Percy Faith as commentator and disk jockey. For all his distinguished attainments as composer, arranger and conductor, Faith isn't an inspiring commentator. He isn't even a clear or distinct one—talking too softly, low or fast, and in a throaty voice, with blurred, unclear speech. Even the music played seemed solidified, soft-pedaled.

Maestro got better and more persuasive as the program went on, but it was never satisfactory on that score. This was a pity because Faith is well-posted, interesting and modest, and his on-air was appealing, informative and never pedantic or condescending. Selection of music was good as well as unobjectionable, if a little perhaps to the classical or sequenced side. Program had a plan and an interesting one—the howling by composers from themes from folklore—music borrowing from life around it because music is an everyday part of living.

To illustrate, Faith offered L-Roy Anderson's "Chicken Reel" (Dohnanyi) Variations of a Nursery Rhyme (excepts: Brahms' Academic Festival Overture, Dvorak's New World Symphony slow movement, Morton Gould's "Cowboy Rhapsody" and Vaughan Williams' Fantasia on Green Sleeves).

Program was also broken up pleasantly by a five minute news commentary at half-mark time. *Bro.*

LOUELLA PARSONS SHOW
With Jane Wyman, guest.

15 Mins., Sun., 9:15 p.m.

ANDREW JERGENS
ABC, from Hollywood

Robert W. Orr & Associates

Louella Parsons high priestess of Hollywood radio gossipers, is back after a summer hiatus with her familiar array of rumor, reports and guest visitors. The INS motion picture editor was the same as usual with her initial stint of the new season but appeared to give her guest, Jane Wyman, more of a break than usual for such visiting celebs.

The familiar Hollywood radio gossip took time out early to take a healthy peck at Life mag for the way it had pushed around the film industry. La Parsons' pithy comment was that no other business, excepting the picture industry, allows such a derogatory blast without plenty of repercussions.

She lines up several exchanges so-called, at the outset, and then follows through with chit-chat about operations, marriage, a gag or two and some items that were not particularly new. Miss Wyman served as a bright guest and tossed in two well-chosen songs, one being "In Cool, Cool of Evening," which she sings in the pie "Here Comes Groom" with George Shultz. Short program is loaded with commercials, but none is offensive.

Attorney Tom Compre handled for WNBQ (NBC), and attorney Walt Emerson for WENRTV (ABC), while attorney Sanford Wolff and presy Alan Fishburn negotiated for RTDG.

RTDG

Continued from page 22

in subsequent negotiations elsewhere.

After the pact here has been approved by the RTDG board, the new wage structure will have to be approved by the Wage Stabilization Board. As in the case of the Television Authority contracts, the stations will pay out the allowable 10% pay hikes while holding the balance in escrow pending the WSB ruling.

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WALTER WINCHELL

With Richard Stark, announcer.
Director, Paul Scheffels
Producer, John Bates
15 Mins., Sun., 9 p.m.
WARNER-BUDNUT
ABC, from N.Y.

Krasnow & Edelhardt

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Bron.

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Program was also broken up pleasantly by a five minute news commentary at half-mark time. *Bro.*

AT EASE

With Eddie Fisher; Sgt. Roy Meacham, announcer.

Producer-Director, Major Joseph Gigandet.

30 Mins., Sat., 11:30 a.m.

U.S. ARMY RECRUITING SERV.

ICE

ABC, from Washington, D.C.

Eddie Fisher, RCA Victor's promising young vocalist and now a private in the U.S. Army, handles this disk jockey slot with considerable finesse. Fisher is a combination of fluency and restraint in his gags which adds up to a winning personality. Show has a straightforward format with Fisher spinning a variety of current disks, including his own, and interviewing guest names. Recruiting announcements for the Armed Services are pitched along conventional lines about offering youngsters a career.

On the kickoff stanza (9) Fisher mixed up his disk offerings with numbers by April Stevens, Jack Teagarden, Les Paul & Mary Ford, Vic Damone and himself. Fisher also conducted a run-of-the-mill interview with Randy Turpin, British world middleweight champion who modestly declined to predict the round in which he'd knock out Sugar Ray Robinson. Fisher incidentally, is stationed in Washington as a member of the Army Band. *Bro.*

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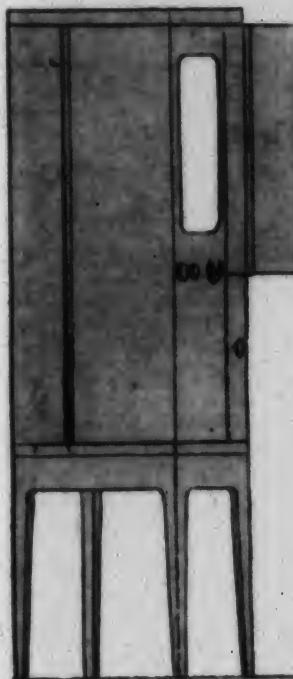
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why your next 500-line ad should be on Television

One year ago in the nation's major markets television set circulation passed that of the nation's leading *magazine*, market by market.

Today television set circulation surpasses that of the leading *newspaper* in the nation's major markets (see below).

Now television is firmly established as the No. 1 visual mass medium in your key markets. Television can present your message not only to families which are larger and more prosperous than average, but also to *more* families. And consider this: today's average family head (averaging TV-owners and non-owners) spends 49% more time watching television than reading his newspaper. (TV-owning family heads spend 187% more time watching television).



MAJOR MARKET CIRCULATION

| City | Leading Paper | TV Sets |
|---------------------------------------|---------------|-----------|
| New York | 2,197,518 | 2,455,000 |
| Los Angeles | 396,959 | 1,003,000 |
| Chicago | 917,068 | 942,000 |
| Philadelphia | 711,396 | 874,000 |
| Boston | 564,641 | 754,000 |
| Cleveland | 304,104 | 486,000 |
| Washington | 265,684 | 278,000 |
| Schenectady-Albany-Troy (3 papers) | 142,003 | 161,000 |

SOURCES:
ABC (3/31/51)
NBC-TV Set Mfg.
Est. (8/1/51)
SDRS '51
"Television Today",
Holstro Study (7/31)

Cost-wise, too, it pays to be on television. For the same money that would buy one 500-line ad in the leading morning newspaper in each of the eight major markets listed above, you can buy five one-minute daytime announcements on the leading television station in each market.



If you have always wanted the unparalleled impact and selling power of TV but up to now have been afraid to look at the cost and circulation picture, now is the time to bring yourself up to date on the mass circulation economy of Spot Television. A call to NBC Spot Sales will start facts and figures you need on their way to you.

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

WNBT New York
KNBH Hollywood
WNBQ Chicago
WPTZ Philadelphia

WBZ-TV Boston
WBK Cleveland
WNBW Washington
WRGB Schenectady-Albany-Troy

Shubert Shows On TV Market

Properties owned by the Shuberts have been quietly put on the television market and the first definite deal for a block of the Shubert shows probably will be finalized within a week, on the Coast. Negotiations got under way following a quiet trip made to Hollywood by J. J. Shubert several days ago.

Number of properties owned by the Shuberts includes some of the best-known legit musicals in addition to dramas and one and two-act plays. Shuberts also are offering for sale hundreds of blackouts and sketches from revues they've produced, figuring the briefs will make excellent fodder for three or five-minute vidfilms.

On his trip west, Shubert authorized Eddie Conne, veteran radio showman, and John J. Garrity, Shubert manager in C. I. and N. Y. for 40 years, exclusive rights to negotiate deals. Conne may produce some of the properties in Hollywood himself.

Deals would give video producers rights to use costumes and scenery long in storage. Properties include such musicals as "Passing Shows" (13 years), "Artists and Models" (eight years); three "Follies." Legiters include "Green Hat," "Children's Hour," "Enchanted Cottage" and "Topaze." Also included is material from such Al Johnson shows as "Honeymoon Express," "Sinbad," "Bombo," "Robinson Crusoe, Jr.," etc., with tunes and material from Sigmund Romberg, Franz Lehár, P. G. Wodehouse and Guy Bolton.

Understood Shuberts expect the bulk of their properties to wind up as television films. Many, however, will be done live rather than on film since the picture rights have been sold. Shuberts retained video rights, but for live performance only.

JOLLIFFE, ENGSTROM UPPED BY RCA LABS

Dr. Charles B. Jolliffe, RCA exec vice in charge of the RCA Labs, has been upped to the newly-created post of vicepresident and technical director, with Dr. E. W. Engstrom succeeding him as vicepresident in charge of the labs. Dr. Engstrom was formerly research vicepresident for RCA.

In his new position, Dr. Jolliffe will supervise long-range planning and the execution of those plans by the various RCA divisions and subsidiaries. In addition, he's to coordinate RCA's broad engineering policies and direct the company's representation in technical matters before public and Governmental bodies.

Jene Home Permanent Buys 'Paul Dixon Show'

Jene Home Permanent, which bought the 10 p. m. half-hour on ABC-TV, has picked the "Paul Dixon Show" for the spot, due to NBC-TV's snarling a bid for "Leave It to the Men."

Sponsor had wanted the "Men" Manza, packaged by Martha Rountree, who also produces "Leave It to the Girls" on NBC-TV. Latter web's contract with Miss Rountree, however, gives NBC the right to the male edition's going to a rival chain, due to its similarity to "Girls."

Dixon will probably start for Jene on Sept. 27. New show means Dixon will give up his current hour-long sustainer for ABC-TV, but at the end of the 13-week cycle the network will reinstate the show to a full hour or give Dixon two half-hours weekly.

Snader's Subsid

Hollywood, Sept. 11. Louis D. Snader is interviewing stars, producers, directors and writers for a new subsidiary organization capitalized at \$1,050,000. New firm founded by the Telescription-topper will be known as Snader Pictures, Inc., and will specialize in 15 and 30-minute vidfilm series.

Unit, which will function as a separate entity, will get under way in about 90 days. Directors of the new firm are Samuel Markovitch, Alexander Bianco, Snader, Frieda Hirsch and Nathan M. Dicker.

Baker Exits NARTB To Research on His Own

Washington, Sept. 11.

Dr. Kenneth Baker, research director for National Assn. of Radio and Television Broadcasters, has resigned to start his own organization, Standard Audience Measurement Service, with headquarters in New York.

In a letter to NARTB press Harold E. Fellows, Dr. Baker said he feels strongly that another industry-wide measurement of station audience and coverage is needed "very badly." Fellows expressed gratification that Dr. Baker is not leaving the broadcasting industry.

Dr. Baker came to NARTB in 1946 from Ohio State University where he was a member of the faculty. He previously taught at Northwestern, Ohio Wesleyan and the U. of Minnesota.

Seattle — Westinghouse Electric has bought exclusive radio broadcasting rights from the Seattle school board for seven Friday night high school football games here this fall, plus an exclusive on televising the annual Jamboree and Thanksgiving Day contests. Tab for the exclusives was \$2,050. Television coverage will be on KING-TV, only local video outlet but station for radio coverage has not been set as yet.

The New TV Ratings

Competition between NBC and CBS television shows was close on the first big weekend of the new season this week, but NBC led the parade, according to a special seven-city check conducted by the American Research Bureau. Toppling NBC's rating pull was "Your Show of Shows," which came up with an average half-hour figure of 40.1, as compared to the 8.9 average of CBS' "Fay Emerson, Robert Q. Lewis and the first half of "Songs for Sale," which are aired opposite the 80-minute NBC revue.

NBC's initial "All Star Revue," which starred Ezio Pinza in his video debut, drew a 19.6 Saturday night at 8, as compared with the 18.2 pulled by Ken Murray in his new season's preem on CBS' "Colgate Comedy Hour." Sunday night at 8, came up with a 28, compared to the 23 drawn by Ed Sullivan's "Toast of the Town" on CBS.

Philadelphia — Strawbridge and Clothier's department store has renewed its television program, "Meet the MacMullans." The show which features what is probably the only mother and daughter team in TV—Mrs. Edward J. MacMullan and Mrs. Eleanor MacMullan Richards, resumes tomorrow and will be seen every Wednesday from 2:45 to 3 p.m.

Allocations on N.Y.-L.A. Link Unsolved, But NBC Gains Time It Desires

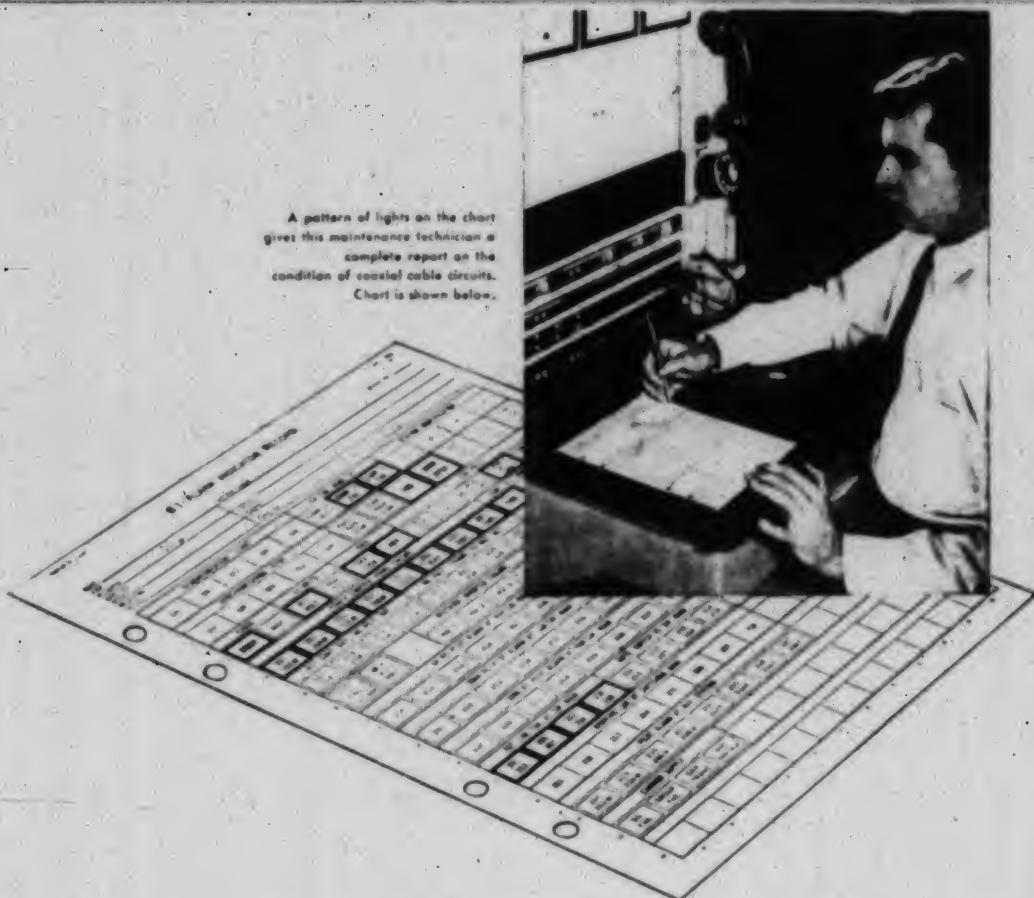
Four-network babbles with Colgate show and CBS' "Toast of the Town" are to alternate in the Sunday at 8 period each week. NBC has the line from 9 to 10 and from 10:30 to 11 Sunday night. On Mondays, NBC won out in the 9 to 9:30 period, indicating CBS has the 8 to 8:30 period for "Talent Scouts." NBC Tuesday night has 7:30 through 9:30 and 10 to 11. On Wednesday nights, NBC has 7:30 through 10, while on Thursdays it has 7:30 to 8 and 8 to 10. On Fridays, NBC is again in from 7:30 to 8, 8 to 8:30 and 10 to 11, while on Saturdays it has 8 to 9 through Nov. 3, at which time it picks up the eastbound link and westbound from 9 to 11.

Allocations are necessary since from the outset, there will be only one channel available in each direction to all four webs. Channels consequently must be shared. Potential preem for commercial telecasting has been set by AT&T for Sept. 28.

After the allocations have been set, the webs must then babbles with their sponsors to determine which of them want to use the line at the available times. It's possible, consequently, that one web may have the allocation for a certain period but may not be able to convince the bankroller for that period to pick up the extra charges.

On the westbound link, NBC's

A pattern of lights on the chart gives this maintenance technician a complete report on the condition of coaxial cable circuits. Chart is shown below.



HE CAN SEE HUNDREDS OF MILES!

SOMEWHERE along a coaxial cable route—it may be a state or two away—a fault threatens television transmission. A warning light flashes in a central control room. The maintenance technician places a record sheet over a glass screen. Within seconds a pattern of lights shows exactly what's wrong.

Many times the fault can be corrected by automatic apparatus operated from the control center. Or the maintenance chief can send crews directly to the spot. In most cases the trouble will be fixed without interference with the program.

This and other automatic equipment keep

transmission flowing freely along more than 19,000 miles of television channels—both coaxial and radio relay. To the Bell System, maintenance of network television service is just as important as providing channels.

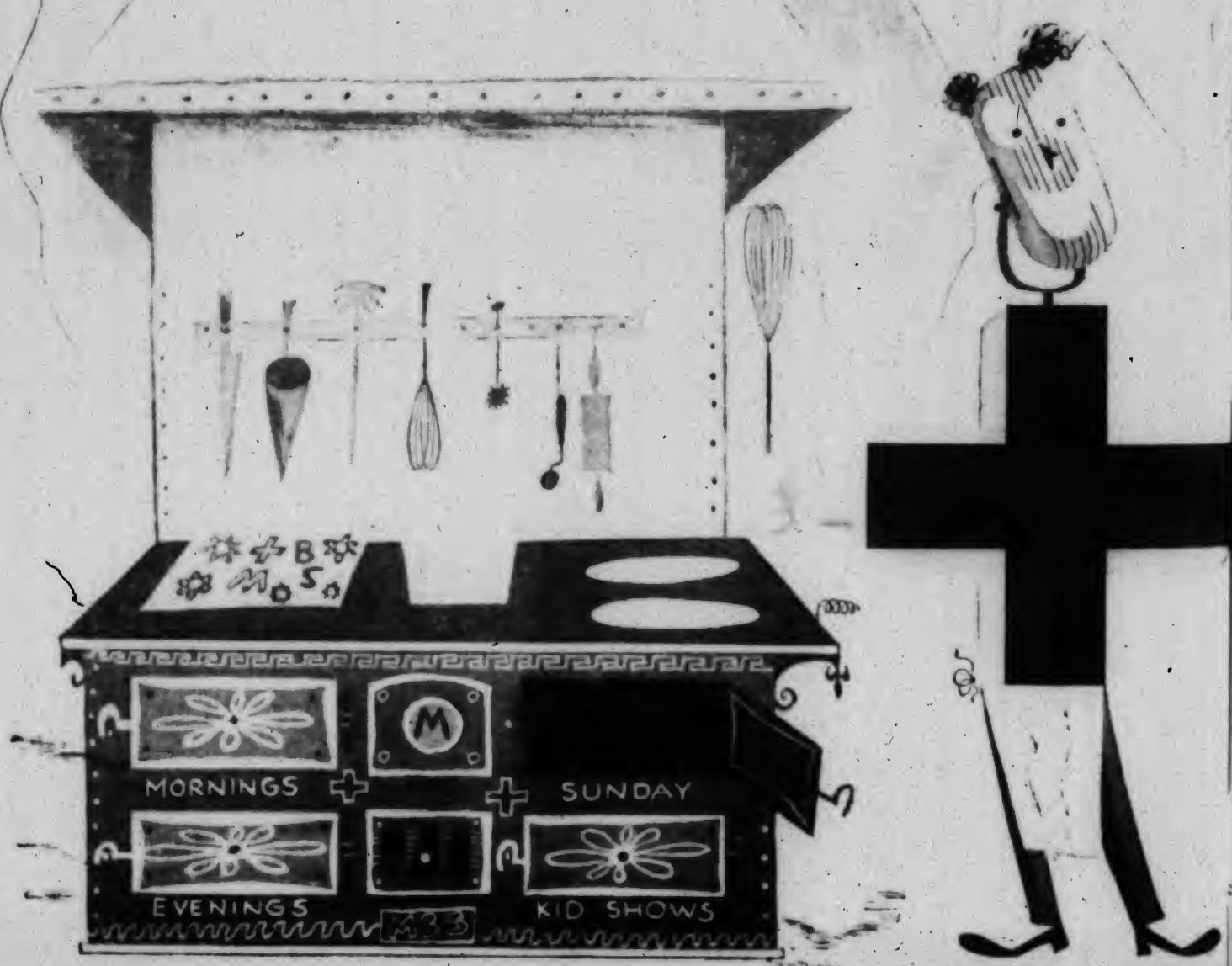
The coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes are valued at nearly \$85,000,000.

The cost for your use of this equipment? Bell's total network facility charges average about 10 cents a mile for a half hour of program time, including both video and audio channels.

BELL TELEPHONE SYSTEM



Mister PLUS
shows what to do
To have your cake
and eat it too...



Simply reach *more* radio listeners at *half* the cost... and do what you please with the savings.

Simply? Yes—on Mutual.

The average Sunday afternoon program on the Mutual Network (up to 7 p.m.) regularly delivers *half a million more* listeners than the four-network-average evening program all week—at 52% of the four-network-average evening time cost.

With an *average* audience of over 8,800,000 a week, you take the cake.

And with an *average saving* of over \$4,800 a week, it's yours to eat, too.

Why not help yourself to a slice of Sunday afternoon on Mutual?



**The
Mutual
Broadcasting
System**

the difference is **MUTUAL!**

PE 6-9600—NEW YORK 18, N.Y.

WH 4-5060—CHICAGO 11, Ill.

FCC Demands 'No News Slanting' Guarantee From Richards Estate

Washington, Sept. 11.

In rather cryptic language, FCC last week asked, in effect, for a guarantee of no news-slanting on the G. A. Richards stations before it allows control of the outlets to be taken over by the estate and the licenses to be restored to regular status. In a letter to Mrs. Frances S. Richards, executrix, the agency failed for "clarification" of proposed program policies given in the application filed since Richards' death for transfer of the stations (KMPH in Los Angeles, WJH in Detroit, and WGAR in Cleve-

land). The Commission indicated dissatisfaction with a statement in the transfer application that present program policies will be continued "without substantial change." The agency asserted that in view of the news-slanting proceedings against the stations it would require "additional information" on policies in order to give "proper consideration" to the application.

Agency demand may be putting the Richards' stations on a legal spot in that any commitment to avoid news-slanting might be regarded as an admission of charges.

(Continued on page 38)

Lew Ayres' TV Debut Via Red Cross Documentary

Lew Ayres, who has confined his acting exclusively until now to films, is slated to make his video debut next Saturday night (15) on CBS-TV's "Ken" Murray Show." He'll narrate a special documentary on the show depicting the history of the Red Cross, which is to be cued to the need for blood donations for the GIs in Korea.

Murray made the documentary segments a weekly feature of his show last season, but usually narrated them himself. Ayres was chosen for the Red Cross feature on the basis of his work as a medical corpsman in World War II after he had originally registered as a conscientious objector.

Syracuse, N. Y.—James J. Bud Coylean Jr. has resigned as commercial manager of WOLF and has established his own advertising and public relations firm. Top man in designing singing commercials and dramatized announcements in Syracuse, he was with CBS, and had an active part in CBS' color television demonstrations.

HALLEY'S TV 'TRAILER' AS 'AUTHOR' GUESTAR

Rudolph Halley, former chief counsel for the Kefauver crime committee, will trailerize his upcoming CBS TV show by appearing as a guest panelist Sunday night (16) on "Author Meets the Critics" on the rival NBC web. "Author," syndicated by NBC, is aired Sundays in N. Y. on WNBT, NBC's new station at 10:30 p.m.

With Halley set to defend the book, "This Is Costello," penned by Robert H. Prall and Norton Mockridge, the "Author" show is expected to be one of the most controversial in the series. Halley is a Liberal-Fusion candidate for N. Y. city council prez and has charged that Frank Costello and a national crime syndicate are financing a fight against his election. He plans to elaborate on that contention on the show.

CBS Names Feiner

Hollywood, Sept. 11.

Ben Feiner, Jr., has been inked as exec producer of video for CBS in Hollywood, by Harry Ackerman, web programming veepie in Hollywood.

Feiner is a former associate producer at Metro, his last such credit being on "Showboat." Before joining Metro, he was with CBS, and had an active part in CBS' color television demonstrations.

From the Production Centres

IN NEW YORK CITY . . .

Already co-partnered as stockholders in WNEW, veepie-general manager Bernice Judis and Ira Herbert, sales veepie, formed a new partnership in Reno last week, where they were hitched. Couple are now back in Gotham. W. E. Simler, account exec of Victor van der Linde agency, sailed to Helsinki with Olympic Games organizing committee; he'll discuss U. S. promotion for fall and spring. Lelia West started series on WFUV-FM Thursday (6). Joseph T. Shipley starts his 18th year reviewing plays on WEVD at a new time, 11:30 p.m. . . . World Broadcasting has renewed *The Three Suns* for another two years. Sandy Becker, title-role in "Young Dr. Malone," now also a psychiatrist in "Road of Life." Franklin Lamb, board vice-chairman of Tele-King, appointed an assistant director of Office of Defense Mobilization.

Fred Allen, accompanied by wife Portland Hoffa, flew out Sunday (9) for "Big Show" appearance in London. James Jones, author of best-selling "From Here to Eternity," will have his "Greater Love" yarn from Collier's dramatized on ABC's "Newsstand Theatre" tomorrow eve (Thurs.). Murray Grabhorn, National Assn. of Radio-Television Station Reps. topper, addressed NARTS district meeting in Syracuse Monday (10) and speaks to Boston Radio Execs Club today (Wed). WOV's Irish disk jock Pat Stanton, completing a color film on Eddy Jeanne Harrison, Ziv director, flew to Coast to cut some sides on Eddy Howard for World; she recently produced World's series of spots plugging the power of radio.

Twins—Jack and Jill—for the Kyle Fabers. He's with Louis G. Cowan office. Joseph Stamler, formerly sales manager of WNDR, Syracuse, has joined WMGM sales staff. . . . WINS deejay Jack Lucy and comic Tony Farrar slated to team up for latter's weekly show at Camp Kilmer, N. J. Allan Stevens signed for AM "Big Story" tonight (Wed) and TV "Big Story" Sept. 21. Vilma Kurek, on location for "Walk East on Beacon" pic, has leave from "King's Row." Jack Elgen, who had done all-night shows on WMGM and WMCA, is shifting to WMAQ, Chicago, where he'll do a similar stint. Joan Klipper has joined the WNJR copy department. Mari Yanofsky has scripted a transcribed dramatic series for the National Conference of Christians and Jews. Names in the ailer include Jack Benny, Loretta Young, Lionel Barrymore, Raymond Massey, Pat O'Brien, Edward Arnold, Ronald Reagan, George Murphy, Jean Hersholt and Celeste Holm. Series opens Sept. 29 on NBC.

Willis B. Parsons upped to assistant manager of ABC's ad-promotion department. . . . Kate Smith launches her new daily WNBC ailer on Monday (17) at 12:05 p.m. . . . Al Helfer to do Mutual's "Game of the Week" gridcast. . . . Morris Novik leaves today (Wed) for L. A., then to American Federation of Labor convention in Frisco on Monday (17). Mildred Alexander, ex-WDNC, Durham, N. C., now on the Radio City Music Hall staff as its first femme organist. . . . E. G. Marshall added to "Strange Romance of Evelyn Winters." . . . Mary Patton new to "Du. Gai Sunday." Horace Brahams and Andree Wallace added to "Stella Dallas." . . . Ken Williams and Mary Jane Bigby are "Young Widder Brown" additions. . . . David Gothard new to "Just Plain Bill." "Front Page Farrell" additions include Anne Burr, Fran Lafferty, Hal Studer, Nancy Sheridan and Richard Sanders. . . . Don MacLaughlin and Ross Martin added to "Lorenzo Jones."

IN CHICAGO . . .

WMAQ, Chi NBC flag, will be beaming its signal next week from its new 740-foot transmitter tower. New mast is expected to spread WMAQ's coverage range an additional 15%. Singer Nancy Carr inked an exclusive termier with WGN. . . . Pat Murphy, late of WMAQ's "Chez Show," has joined Jewel Radio-TV productions. . . . Chi ABC AM chief Ed Smith in New York this week for huddles with web brass. "The Northerners," Windy City's oldest continuously sponsored radio show, marked its 20th anni last night (Tues) on WGN. . . . Fairfax Cone guest speaking at the Chi Federated Ad Club's first fall luncheon meeting Thursday (13). . . . It's a lass not a lad for the *Mail Bellairs*. Gordon Baking picks up the tab Oct. 1 on Len O'Connor's daily newscast on WMAQ. Colleague Alex Dreier's early morning five-minute news show has been peddled to Stewart & Ashby Coffee Co. . . . Jeff Wade and Paul McClure, of the Wade agency in Elkhart confabbing with Miles Lab execs. . . . Leon Ames, star of "Moon Is Blue" national company guested on ABC's "Breakfast Club" last week. . . . DeCon, heavy spending rodent exterminator outfit, launching an early morning 15-minute strip on WBBM, using a hillbilly format. . . . Radio editor Bill Irvin and reporter Ralph Habas gabbing WCFL's daily schedule of newscasts from Sun-Times news room.

100G Suit Claims ABC, Ralston Lifted TV Idea

ABC and the Ralston Purina Co. were hit with a \$100,000 damage suit brought in N. Y. Federal Court last week by writer Frances Fradin. She claims that she conceived and created an idea for a TV show built around children and their pets and submitted it to the net in January, 1950.

Miss Fradin charges ABC later appropriated her idea, and turned it over to the Ralston Purina Co., which sponsored the branchchild on the web starting March 18, 1951, as "Your Pet Parade." Defendant chain, it's alleged, failed to pay the plaintiff "reasonable value" for her services, idea and plan.

WOV's Documentary

On Macy's Italian Fair

WOV, N. Y. bilingual outlet, on Monday (10) beamed a half-hour documentary in Italian for R. H. Macy department store. Program, broadcast twice, reported on Macy's Italian Fair. Indie is also organizing group visits of listeners to the collection of Italian imports.

Deal was set by Vic Ratner, ex-CBS exec who is now ad-promotion v.p. at Macy's, and WOV general manager Ralph Weil.

Connie's

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WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Howard Ross to Coast

Anticipated exodus of NBC-TV personnel to the Coast to prepare for Hollywood originations of some of the web's variety programs promised over the weekend with the departure from N. Y. of Howard Ross, talent buyer for "Colgate Comedy Hour."

Ross is setting up permanent offices at NBC's Vine Street headquarters in Hollywood and, for his first job, will work with the William Morris office in lining up surrounding acts for Eddie Cantor's Colgate stint Sept. 30, which will be NBC's first big-scale west-to-east program.

BAXT - WALD TELEVISION CASTING

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PEOPLE sell better than paper



YOU WON'T SELL MUCH VICHYSSOISE...

...UNLESS YOU USE THE HUMAN VOICE

Every day at approximately 12:45 pm in restaurants throughout America, about 13 million businessmen ask about 3 million waiters this question: "What's good today?" Each one of the businessmen is looking at a complete menu when he asks the question.

Waiters sell better than menus. People sell better than paper.

Now suppose you had these people selling for you:

FRED ALLEN, LOUIS ARMSTRONG, EDDY ARNOLD, CHARLES BOYER, DAVID BRIAN, EDDIE CANTOR, JACK CARSON, MINDY CARSON, IMOGENE COCA, PERRY COMO, JOAN DAVIS, JIMMY DURANTE, DOUGLAS FAIRBANKS, Jr., JOSE FERRER, ED GARDNER, PHIL HARRIS,

ED HERLIHY, PORTLAND HOFFA, BOB HOPE, DEBORAH KERR, BERT LAHR, FRANKIE LAINE, VIVIEN LEIGH, FRANK LOVEJOY, PAUL LUKAS, DEAN MARTIN AND JERRY LEWIS, GROUCHO MARX, DOROTHY McGUIRE, LAURITZ MELCHIOR, ETHEL MERMAN, ROBERT MERRILL, RAY MIDDLETON, RUSSELL NYE, MARGARET O'BRIEN, SIR LAURENCE OLIVIER, EDITH PIAF, EZIO PINZA, JANE POWELL, PHIL SILVERS, SONS OF THE PIONEERS, HANLEY STAFFORD, DANNY THOMAS, MARGARET TRUMAN, EVELYN VARDEN, JIMMY WALLINGTON, CLIFTON WEBB, MEREDITH WILLSON, ED WYNN

...and Tallulah Bankhead, dahlings.

These are the people who would sell better than paper for you on NBC's THE BIG SHOW: Sundays 6:30-8:00 pm. Cost: \$12,408 per week, *time and talent*, for a quarter-hour segment. Available in 13-week cycles.

Television Chatter

New York

Connie Hank Ladd has joined the *Kathleen* syndex as a television producer and ... Her first assignment is *Milton Berle's Texaco Star Theater*, NBC, on which he'll work as a "secret liaison with the web." He'll be assigned to other *Kathleen* shows in the future.

Peggy McCay set for lead in her new role on the *Philco Playhouse*, presenting the *Warwick Stage* Sunday, and on NBC's *Rose Tobin* add 3 to the casting department for CBS' color video programing.

Mildred Natwick, William Redfield and Barbara Joyce parted for joint roles on *The Mother*, next Monday night, on NBC's *Samuel Maughan Theatre*.

Soprano Marguerite Piazza, who sang on NBC's "Show of Shows" opening Saturday night, appeared in Boston the following night as lead in the opera, *La Bohème*, presented by impresario Thomas Mastroianni of the Opera House for members of the visiting Italian flea. She's due back on the NBC show next Saturday (15).

Jo Lyons, CBS-TV scripter, back from a month's stay in Paris, Italy and London.

Harry Gray emerged panel program emcee by NBC-TV, with Vic Marsillo, Diana Barrymore, Deems Taylor and two psychologists as participants. ABC-TV's Earl Wrightson to sing at "Al Jolson Remembrance Night" at Carnegie Hall Oct. 28.

Robert Moore, Jr. joins George Foley & Dick Gordon outfit as sales exec. Ray Morgan signed for Kreisler commercials on ABC-TV's "Tales of Tomorrow." Art Raymond emcees *Dance to Fame Contest*, preempting on WOR-TV Sunday (16). Marlowe Studios are sponsoring

Hollywood

Carl Swanson and Sidney Baranoff formed Laraf Productions to make a series of half-hour videos titled "White Avengers" in which Swanson and *Billy Dee* co-star. Clint Johnston helmed the pilot which also featured a pair of white German shepherd dogs.

"Black Savannah," latest in Frank Wisbar's "Firestone Theatre" series had Joan Leslie, awaiting a cast that included *Damian O'Flynn*, *Bruce Letter*, *Lester Mathews* and *Paula Zari*. Showcase Productions signed *Gordon Clark* for "The Big Secret," telefilm which Philip Morris is sponsoring.

Sept. 12 starting date has been set for "Revenge," first in Showtime TV films' "Hollywood Legend" series which *Jack Vaglin* produces. *Stephen Longstreet* scripted the installer.

It Always Comes Up Tally's mid-drinks by *Sam Rolfe* and *Harold Bloom* went before the cameras as an entry in Frank Wisbar's "Firestone Theatre" series. Desil Productions owned by Desi Arnaz and *Lucille Ball*, is shelling out \$25,000 to impose stage 2 at General Service and convert it into a theater for their "I Love Lucy" telefar series.

Eddie Cantor

will guest on *Milton Berle's NBC-TV show* Sept. 18. KTLA inaugurated local video's first series of religious programs Sunday (8) with programs to originate weekly from a different church of the various religious groups. Since Jewish Sabbath runs from Friday night to Saturday night, programs of the Hebrew faith will originate from the studio. Show is called "In God We Trust."

KTTV linked a three-year exclusive pact with *Dude Martin*, San Francisco video performer and began beaming his hour long western show tomorrow (12). Pete Robeck sked to N.Y. to set up a permanent office for Consolidated Television. Robeck has been named acting sales manager, replacing *John Markey* who anked the organization. *Bud Colson*, formerly with the press department of KFI-TV, named publicity director of Don Lee Broadcasting with *James Parsons* moving over from that spot to handle the KHJ-TV, new Don Lee outlet which assumed its call letters last week when the Don Lee purchase of KFI-TV became official.

"Gruen Guild Theatre" featuring name guests, replacing Gruen's "Blind Date" weekly on KECA-TV starting Oct. 17. Jene Sales Corp. will begin bankrolling "Leave It to the Men" over KECA-TV and the ABC-TV web starting Oct. 11.

George Fox, proxy of the George Fox organization, linked by Desil Productions as film operations manager for the *Lucille Ball-Desi Arnaz* vidfilm series "I Love Lucy," which went before the cameras Saturday (18) at General Service Studios. Matts-Fox, here on a quick trip, reported that Motion Pictures for Television, Inc., hasn't set any deals yet although it plans to provide financing for vidfilms.

Joe Kirkwood, who played the title role in the Joe Palooka feature film, is being considered for the same role in the vidfilm series which *Bernard Luber* and *Robert Maxwell* will make. Monogram dropped the theatrical feature rights and Luber and Maxwell, now making "Superman" for TV.

Harold Jovien of GAC headed east to look over the color video situation. *William S. Brady* inked assistant directors *Bill Beaumaine, Jr.* and *Gene Anderson, Jr.* to six-month deals to work on his "Wild Bill Hickok" video series starring *Guy Madison* and *Andy Devine*. *George Pembroke*, *Bettie Best* and *Ben Welden* won roles in "The Murderer is Anonymous," another "Front Page Detective" vidfilm at Jerry Farbanks Productions. *Bob Moon* checked in as emcee of GAM production "Hail the Champ," succeeding *Herb Allen* who moved to Chicago to emcee another version of the show over part of the ABC-TV web. Its telecast here on KLAC-TV.

Chicago

Art Jacobson is asking his program manager berth at WNBQ at the end of the month to make

his home in Los Angeles. *George Heimann*, currently operations chief, is slated to take over the program job. *Tavern Pale* is dropping its TV beauty contest winner, as one of the oldest regularly sponsored local shows has been beamed Thursday nights on WGN-TV for the past three years.

John Reilly shifts from *Armour's* radio-TV department to ABC-TV as an account exec. WNBQ's *Wolman*, *Clint Youle*, is penning a weather column for the Sun-Times. *Bonnie Karney*'s homemaker's show on WGN-TV expanded to a third weekly program. *Ethyl Corp.* is hanging on to *Tom Duggan's* Sunday night sport's show for another 52 weeks on WNBQ. *Fran Weitz* is enroute to *Hal Tate's* quizzer "Who's Talking" which debuts Sept. 24 on WBBB in a three-times weekly afternoon slot. *Joe E. Brown* inked in as first guest on *Don McNeill's* returning ABC-TV spread tonight (Wed.). *Bob Park*, producer-director of NBC-TV's "Hawkins Falls," bowing off for a short vacation. *Standard Oil* is moving its "Bears Quarterback Club" half-hour weekly show based on films of the "Oil Bear football games" to WGN-TV this year. Show rode on WBKB last season. *M. P. Mason, Inc.*, has bought WENH-TV's final Wednesday night hour to fill with a feature film:

CBS, Pabst Pave Way For Lifting of Beer

Tabu in Salt Lake City

Salt Lake City, Sept. 11.

KSL, Mormon Church-owned CBS outlet, started to carry the fight of the week last Wednesday (5), when Columbia fed it, sustaining. Since church frowns on smoking and drinking, station has never carried any beer advertising, although cigarette sponsors are acceptable.

As a result, KALI and Intermountain Network (Mutual), fell heir to the Pabst-sponsored fights. Now the latest rumor, unconfirmed by KSL execs, is the station will change policy and go along with Pabst.

Background on this possible switcheroo goes back to feud between KSL and KALL over airing of the *Rex Layne-Rocky Marciano* scrap some months ago. KSL had an exclusive for doing a blow by blow recreation, and when KALL stepped into the picture with their version of it, KSL wasn't happy. There's been talk about a possible suit over the deal, but latest word is KSL will not take the matter to the courts.

Now it seems they may take action by dropping the beer taboo, and cut KALL out of the fight setup. This would be a crack at KALL's self-plugging as the music, news and sports station.

Binghamton, N. Y. — Art Goodwin, chief announcer at WKOP, has resigned to join WAGE, Syracuse.

Merlin Press, N. Y., has William J. Kaufman's second annual "Best Television Plays of the Year" (1950-51) coming out next month. Author is co-creating director of NBC-TV.

Kaufman's eight selections are "The Rocking Horse" by Doris Hailman, "Armstrong Circle Theatre," "Vincent Van Gogh" by Hoffman, R. Hays, "Philo Playhouse," "The Kathryn Steffan Story" by Kathryn Steffan, "The Big Story," "The Lottery" by Shirley Jackson, "Cameo Theatre," "Pharmacist's Mate" by Budd Schulberg, "Pulitzer Prize Playhouse," "The Night They Made a Bum Out of Helen Hayes" by Billy Rose, "Billy Rose Show," "Borderline of Fear," by Joanna Rood and Edward Mabrey, "Danger," and "Rosie's Haircut" by George Berg, "The Goldbergs."

First independent union support for the Hollywood AFL, Film Council's anti-NABET stand, has come from the un-affiliated Society of Motion Picture Art Directors' Council had rallied AFL, guilds and unions to battle the CIO-affiliate's "invasion" of established fields in a growing jurisdictional battle with LATSE in the television field by the Coast. SMPAD urged all talent guilds to cooperate with the Film Council program in opposition to NABET.

Chi's WNBQ Banner Sale For Post-Midnight Show, Outlet's 120 Hrs. a Week

Chicago, Sept. 11

WNBQ, Chi NBC tele station is making its first venture into post-midnight programming Oct. 1 after wrapping up its biggest time sale in its three-year history. In what NBC veep Harry Kopf describes as the "largest block of time ever sold by any NBC owned station," Alan's Industries has purchased the 12 midnight to 1:15 a.m. hour across the board, Monday through Friday.

Alan will use the strip for night-ly feature films which are being purchased from Motion Pictures for TV, Inc.

Addition of the new biz boosts WNBQ air time to over 120 hours weekly. Contract, for a minimum of 13 weeks, was negotiated by WNBQ sales manager John McPartlin and Tom Horan, account exec.

Alan's agency is Dickson & Wiebe.

MACKAYE QUILTS LUX OVER SALARY, BILLING

Hollywood, Sept. 11

After eight years of directing "Lux Radio Theatre," Fred MacKaye has anked because he feels he's entitled to more coin and he wants director billing.

Cornwell Jackson, v.p. of the J. Walter Thompson Agency, agrees with MacKaye that the Lux format now implies producer-host William Keighley is director, but says that's the way it's been set up for 18 years and it can't be changed now.

As for the money, Jackson says WNBQ these days simply isn't in a position to pay more cash—not the kind MacKaye wants. He says a pay hike was offered the director, but he nixed it, saying it wasn't enough. MacKaye, whose resignation takes effect Sept. 30, is considering video offers.

Hoodlums Beat Up KSL Farm Head in Salt Lake

Salt Lake City, Sept. 11

Von Orme, head of KSL farm dept., was the victim last week of teenage hoodlums who ran his car off the road, and beat him up. Orme laid one of his assailants low with a below-the-belt kick, and tried to get away from the other two. Before he could start his car, they dragged him through the open window, nearly tore an ear off, and badly gashed his jaw.

Orme was hospitalized for a short while, and spent the balance of the week recovering at home. He is the second radio man in town to fall victim to the wave of hoodlumism. Keith Ashton, KALL, announcer, escaped a similar crew by spending 100 miles an hour through town.

Baltimore — Bill Dyer, whose two-hour afternoon session of sports results and disk spinning has become a local landmark, switches from WWIN, Oct. 1, to WCBM. Afternoon airing is sponsored by Arrow Beer, via Joseph Katz Agency for half the time with balance divided up by participating spotters. Show was a long time trademark at WWIN under sponsorship of *Gillette* Brewing Co.

Inside Stuff—Television

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NAEB Expands

To 72 Stations

National Assn. of Educational Broadcasters' web, which recently established headquarters for its tape network, has grown in the past two months from 42 to 72 outlets. This fall the NAEB hook-up is offering 10 programs, most of which are 13 weeks long.

The programs offered are: "Music for the Connoisseur," "BBC World Theatre," "The People Act," "Stories 'n Stuff," "U of Illinois Festival Concerts," "International Visitor," "Masterworks Story," "America and the World," "Bligh of the Bounty" and "Army Band Concerts—Freedom Sings." There are also some one- and two-time programs and other series are in preparation.

In addition to providing the recordings, NAEB also offers promotional kits to help the outlets garner audience.

On a weekly basis, the stations are getting three and one quarter hours of music, one and one-half hours of drama, one hour of documentary, one and one-quarter hours of talk and one-half hour of children's programs.

Seymour Siegel, N. Y. City communications director and NAEB proxy, is sparking the network. James Miles, manager of WBAA, Purdue U. outlet at Lafayette, Ind., was just appointed director of the web. Richard Rider is manager of tape distribution for the setup.

Marsillo's Late Nite Show From Dempsey's N.Y. Spot

Vic Marsillo, manager of fighter Charlie Fusari and other pugs, moves his gab show on WVNJ, Newark, into Jack Dempsey's eatery, N. Y., on Saturday (15). It will be heard from 11 p. m. to 1 a.m. six times weekly, skipping Mondays.

Show will concentrate on sports celebs, with some interviews from nearby Madison Square Garden. Gabber, who's managed by Harry N. Sperber, will speak from a prize-ring setting.

Incidentally, Marsillo has been signed by Leland Hayward, producer of "Remains to Be Seen" to do the voice of a television fight announcer in the upcoming Broadway legiter.

In Rye Offered to Artists

Modern Functional Residence, superbly constructed to gratify esthetic temperament. Plate glass window walls in living room from expansive, inspiring view of countryside and Sound. Master suite, 3 more bedrooms, 3 baths, 2 lots. One servant and a one-day-week gardener can maintain it easily. 36-minute commuting. In club atmosphere on beautiful Manhasset Island. PRICED LOW AT \$65,500.

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SEE CHARLIE CURREN

Seaboard Studios, Inc.

Thanks to

THE WILLIAM MORRIS AGENCY

BILL CALLAHAN

Personal Manager: STANLEY RAYBURN



RAY MALONE

VARIETY

He has one of the top top-
ping routines in the business.
His material shows the type
of imagination which has made
him a sock staple on video
and something refreshing on
theatre stages. *Heath*.

Billboard

Using his clever dancing as
the frame, he talked, sang and
did one long routine, a Jekyll
and Hyde ... It was quite a
spectacle and earned him a
big hand. *Bill South*.

• Just Concluded
70 SMASH WEEKS
BROADWAY OPEN HOUSE

NBC-TV

• Currently

PARAMOUNT, New York
(3rd WEEK)

• Guest Starring 2 WEEKS as of Sept. 10th—
GARRY MOORE SHOW

Daytime Series
CBS-TV

GAC

CIRCLING THE KILOCYCLES

Dallas—Mrs. Tucker's Smiles Program" broadcast on WFAA started its 19th consecutive year on the air last Monday. Airings are sponsored by Mrs. Tucker's Foods and is heard for a quarter-hour three mornings per week and currently features Happy Jack Turner.

San Antonio—Corwin Riddell, in a quarter-hour Sunday afternoon newscast, is now being aired over 21 Texas outlets. Airings are sponsored by Morning Glory Matress with Matching Box Springs.

Des Moines—Russ Van Dyke has been named news director of KRNT. He has been a newscaster for seven years. Before joining KRNT he was with WMAX, Sioux City and Yankton, S.D., as a newscaster and sportscaster.

Omaha—The May Broadcasting Co., which operates and owns KMTV of Omaha and KMA at Shenandoah Ia., has named two new officers. General manager Owen Saddler was elected executive-president and sales manager Howard O. Peterson was made vice-president in charge of sales.

Pittsburgh—Jim Shannon, KQV announcer, has several lines in the Metro picture, "Angels in the Outfield," which was shot largely here at Forbes Field. Clarence Herisko, local author now living in New York, is writing the Edward Arnold "Story Teller" program on the ABC network. Ray Buch has returned to Temple University in Philadelphia for his senior year after his second summer announcing stint at WWSW. Mike Kotut Jr. has joined the WDTV engineering department and Ray Boehmer and Angelo Molinaro are new property men there. Joe Friedman, who filled in at the switchboard and in publicity at Channel 3 during the vacation season, has left to enroll in the Co-

Jumbia U. Graduate School of Journalism. The son of Arthur Friedman, financial editor of the Post-Gazette, he got his B.A. at Allegheny College in June. Norman Bernauer has resigned from the WDTV press department.

Lawrence, Mass.—William F. Mitten has joined the staff of WCCM here as news editor. He was formerly news editor of the Medford, Mass., Daily Mercury.

Albany—Edward Obrist, Jr., who joined WABY in an executive capacity last winter after serving as general manager of WPEN, Philadelphia, is now program consultant for WXK. Charles M. Bell, who had been sales manager for WABY and who previously had been with WOKO in sales and in announcing, is a new account exec with WXK.

Boston—Frank Greene, for past 11 years salesman at WBZ, has resigned to become manager of Hub office of Weed & Co., radio and TV station reps. He replaces Dana Baird, transferred to New York. Gene King, WCOP program director, has been appointed Boston's radio co-ordinator for United Nations. Appointment was made by Dorothy Lewis, national Radio Director for UN.

Minneapolis—WLOL this fall will not have its previous monopoly on the broadcasting of the Minneapolis Lakers professional basketball games at home and away. They'll also be aired for the first time by another Twin Cities station, WDGY, with its new sports director, Don O'Brien, assisted by Bob Casey, handling the play by play. Both WLOL and WDGY have sponsors for the show.

Salzburg Marionettes To Make U.S. Video Bow

Salzburg Marionettes, one of the most famous puppet acts in Europe, are being imported to the U. S. by indie packager Bernard L. Schubert, who plans to feature them in a series of films to be produced for TV. Marionettes will make their live video bow, however, on Ed Sullivan's "Toast of the Town" Oct. 7 via CBS-TV.

Same family has operated the Salzburg troupe almost 100 years. It's now headed by Prof. Herman Aicher, who succeeded his father in the post. Puppets are three feet high and the troupe comprises 15 people, with eight manipulating the dolls at one time. Schubert saw them at the recent Salzburg Music Festival and panted them at that time to come to the U. S. They carry their own sets, props, etc.

Austrian government, incidentally, will fete the troupe Oct. 2 in a special hoopla ceremony at the Museum of Modern Art, N. Y.



Eileen BARTON
THE BILL GOODWIN
SHOW
NBC-TV

Directed M. C. A.

Now It Can Be Told

Although he was getting \$3,000 a week for playing the title role in the TWA-sponsored "Mr. Blandings" radio show on NBC last season, Cary Grant decided it wasn't worth it after tax experts figured out that he was winding up with \$79 as his own take.

Efforts to effect a capital gains deal through a corporate setup of the "Blandings" package was disallowed by the Government, cueing Grant's decision to check out.

That's what's behind TWA's recent announcement to cancel. Rather than get involved in cast replacements, the client decided to forget the whole thing.

Duquesne's Rotating 'Show Time' Returns To WDTV; Talent Set

Pittsburgh, Sept. 11. Duquesne Brewing Co., resuming its "Show Time" teeter series on WDTV next Wednesday night (19) from 8 to 8:30, has decided to drop the idea of a fifth type of program and will stick to four, same as last season: Musicals will rotate every fourth week as a result; year ago, it was every fifth; local sponsor losing one Wednesday in five to Jimmy Durante, who won't be carried this year because of battle between NBC and DuMont outlet over just taking the Schenectady and not the other comes in the series.

"Show Time" tees off with "Welcome Aboard," featuring Bernie Armstrong's Orch. Kyle MacDonnell returning again as permanent matress of ceremonies and Morey Amsterdam as guest star. It'll be followed by Vladimir Bakatineff's Sinfonietta, composed of first-chair men from Pittsburgh Symphony Orchestra, and Jan Peerce, soloist, and Buddy Rogers, in c. Rogers will have that assignment regularly on the Sinfonietta and Peerce has been signed for six shots. Other brace of programs for the beer account, following in turn, are a variety half-hour m.e.'d by Harold V. Cohen, drama critic and columnist for the Post-Gazette and VARIETY mugg here, and Slim Bryant's "Dude Ranch."

OLD GOLD'S 150G FOR WPIX GARDEN EVENTS

Old Gold cigarettes this week expanded its television bankrolling by pactting with the N. Y. Daily News' WPIX for half of the 117 sports events from Madison Sq. Garden, N. Y., to be carried by the station this year. Ciggle outfit is paying a reported \$150,000 for station time and rights to the events. Agency is Lennen & Mitchell.

WPIX sports schedule starts with the rodeo in October. From that point on, the station will be televising from the Garden five nights weekly—Saturday, Sunday, Tuesday, Wednesday and Thursday—through March, 1952. Included in the schedule are college and pro basketball games, amateur and pro hockey, the horse show and dog show. Jack Murphy, WPIX sports chief, will supervise the technical pickups, with Daily News' sports editor Jimmy Powers narrating all events.

WPIX this week also pacted with Stahlmeyer, Inc., to pick up the tab for the station's Thursday night "Televiews of the News" for 13 weeks. Agency is Dowd, Redfield & Johnstone. Station also sold its new "Fashion Revue," aired Saturday nights from 8:15 to 8:45, to Chateau Martin Wines. Sid Robbins agency handles the wine account.

WTTG Staff Shakeup

Washington, Sept. 11. Series of new appointment's announced by WTTG, DuMont's local outlet, indicates a general shakeup in staff personnel. Alex Sheftell, a staffer, has been put in charge of publicity and promotion. Previously, station had no full time p.a., chores being handled on a freelance basis by Rick La Falce.

Lynn Kotick is the new station traffic manager and Astrid Kiernan was appointed her assistant. Matt Warren, ex of local station WEAM, is new staff announcer at WTTG. Dick Noel, announcer at web's capital station, has been transferred to WABD-TV, DuMont's New York outlet.

Richards

Continued from page 24

which were persistently denied at the long hearings on the case. It's likely that FCC General Counsel Benedict P. Cottone, who has been pressing for a decision based on the testimony taken at the hearings, would seize on any promise of change in policies to support his position. The Radio News Club of L. A. and a group of prominent liberals have urged the Commission not to drop the case because of Richards' death.

Approval of the transfer application would probably dispose of the news-slanting charges but such action is not expected without some pronouncement from the Commission regarding the responsibilities of broadcasters in handling of news.

Action on the application would also determine Commission acceptance or rejection of a recommendation by James Cunningham, hearing examiner, to dismiss the proceedings on the ground Richards' death makes the case "moot." Cottone has taken strong issue with this recommendation and has petitioned that it be set aside as "an illegal document outside the Examiner's authority."

Cottone disputes Cunningham's contention that Richards' death removes the issues on which the hearings were held and insists that the Examiner is required, under the Administrative Procedures Act, to write a decision containing "findings of fact and conclusions" based on the testimony. It will then be up to the Commission, he says, to decide whether the licenses shall be renewed.

In previous cases, Cottone points out, the Commission has not permitted stations to be transferred before determining issues in pending proceedings.

Falcon's \$1,000,000 TV Film Production Setup

Phoenix, Sept. 11.

KPHO-TV here is expanding its facilities, to include new videopix adjunct, Falcon Film Co., which expects to tee off production late this month with the first of a series of half-hour video films labeled "Classified Section."

New outfit, which is incorporated for \$1,000,000, is headed by John C. Mullins. KPHO-AM and TV topper, with other KPHO associates also in on deal, including novelists Erskine Caldwell and Bill Burton, who will hold down producer-director assignments.

In addition to initial series of 52 pix, agenda also calls for output of 52 half-hour oaters, an additional group called "My World," and a number of 30-minute musicals.

Arizona interior and outdoor locales will be utilized in all productions, with localities getting the nod in these department.

5-Day Colorcasts For Paris Surgeons

Philadelphia, Sept. 11.

Smith, Kline & French Laboratories, of this city, has completed arrangements to stage and sponsor a five-day color telecast of surgical operations at the 14th Congress of the International Society of Surgeons, in Paris, Sept. 24-28.

Special color television equipment will be installed by the Philadelphia firm at the Bocucau Hospital, in Paris. The equipment has been used at 26 medical meetings in the U. S. and Canada the last two-and-a-half years.

Smith, Kline and French cameras will be sent to Paris from Germany, where it has been on loan to the Economic Cooperation Administration for a series of demonstrations in West Berlin. Dr. Louis Bazin, secretary-general of the 14th Congress, will address the color television viewers on the application of this medium in the teaching of surgery.

WDTV Daytime Expansion

Pittsburgh, Sept. 11.

Pittsburgh's lone television channel, DuMont-owned WDTV, switched to a full daytime schedule this week, signing on every morning at 9. Previously, since station went live nearly a year ago, starting around has varied between 10:30 and noon.

"Studio Control," a hour-long studio program m.c'd by Bill Brant, will tee off activities from 9 to 10, having previously been on 11:30-12:30, with a 10-minute interruption for neighborhood news summary.

WDTV programming this year is undergoing a flock of changes and details haven't been entirely set yet.

FOR SALE COUNTRY HOME

If your dream is a secluded old country home with all the usual charm, plus all modern conveniences, here it is, 60 miles from New York, 40 miles from Philadelphia, on 13 well maintained acres, overlooking the main highway. Picturesque pond, lovely old shade trees, maple, oak, walnut, weeping willow. Beautifully landscaped grounds, rock garden, and large rock garden terrace. Main house has large beamed living room with fireplace, sunroom, sunken dining or television room with huge walk-in fireplace, ultra-modern kitchen, utility porch, wine cellar, three bedrooms, three baths. Library. Separate guest house has studio living room, fireplace, kitchen, bathroom, and bath. Laundry with Sondex and ironer, another bedroom and bath with separate entrance. Three-car garage. Large, concrete swimming pool, landscaped, greenhouses, outdoor romping room, and many trees. 1000 ft. from highway. Auxiliary generator, G.E. oil burners, two deep-freeze units included. Will help to finance. A real buy at \$75,000. Write for brochure, or call Lambertville, N. J. 442.

MILL ROAD REALTY CO.
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Your Top TV Sales opportunity

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560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with \$3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects... another \$3 billion in buying power.

And then there's the huge bonus area beyond... but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

Britain's greatest Television, Radio, Stage and Recording singer says *Hello*

"There is perhaps no more meteoric rise to fame in this era than that acquired by 25-year-old Alan Dean. It is one of the big success stories of this age." MUSICAL EXPRESS, London



"Alan Dean's wonderful voice, unassuming charm and sincerity, captures all audiences of all ages . . . He is every mother's son."

RICHARD AFTON,
Ace TV producer.

ALAN DEAN arrives in New York on September 15 for a well-earned vacation. This break follows a hard-working year of solid stage bookings and such notable Radio and TV shows as Festival of Variety, Henry Hall's Guest Night, Music Hall, Enchanted Rhythm, Workers' Playtime, Summer Songtime, Cinema Serenade, Sing It Again, Round the Halls and Fanfare of Variety — not forgetting a successful debut on HMV records.

Afterthought: Alan Dean hit top place in the Daily Graphic, Melody Maker, and American Forces Network popularity polls.

Europe's singer of the Year

ALAN DEAN

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TOP DISKERS FORM TRADE ASSN.

Showdown on Publishers' Efforts To Balk Traubner Audit for Writers

Showdown on publisher efforts to block audits of their books by Ed Traubner in behalf of clefters is slated to take place at the Songwriters Protective Assn. council meeting today (Wed.). At the meeting, Lee Eastman, who was invited to attend as attorney for a group of publishers, is expected to make an attack on SPA's selection of Traubner as their auditing agent.

Eastman, who represents the E. H. Morris, Valando and Spitzer publishing firms, has previously indicated that his clients have no objection to SPA checking their books by an impartial accounting firm. The pubs, however, are beefing with the contention that Traubner is too closely associated with the music business, as an agent for writers, to be allowed to comb through their books and collect info that can be used for purposes other than audits.

Traubner is also expected to point out that Traubner is also involved in a publishing enterprise via the Hub music firm on the Coast and is therefore further disqualified from making an objective audit of other publishers' books. Buddy Morris, through Eastman, kicked off the dispute with SPA a couple of months ago by refusing to let Traubner make his check.

Traubner has been officially designated by SPA to make the audits in behalf of its writer-members. Latter, however, must request the audit and have agreed to pay Traubner on a contingency basis on the amount of back royalties collected. More than 50% of the SPA members have given the greenlight to Traubner.

Violinist Sues NCAC For 100G Damages; Didn't Use 'Best Efforts' on Career

National Concert & Artists Corp. was named defendant in a \$100,000 damage suit brought in N. Y. Supreme Court recently by John Creighton Murray, a violinist. Action dates back to Oct. 27, 1947, when NCAC became the musician's exclusive manager throughout the world, except Europe.

Under the 1947 deal, NCAC was to get 20% of Murray's gross earnings, according to the complaint, and was to use its best efforts to further his professional career. But after June, 1949, the violinist charges, NCAC did not use its "best efforts."

During that month, the suit asserts, NCAC sent a notice to its field offices stating "please remove Murray from the NCAC list immediately . . . he's no longer available under NCAC management and as far as we know he's not available under any other management."

By distributing such a notice, Murray contends, the 1947 agreement was violated and his professional career wrecked. Violinist also seeks \$4,250 from NCAC as monies due him for appearances on the Civic Concerts series from Nov. 8, 1948, through April, 1949.

Action was disclosed last week when Murray moved to consolidate a N. Y. Supreme Court suit brought against him by NCAC. Latter complains that the violinist owes it \$1,668 which it shelled out to promote his tours.

Rube Goldberg Song Gets Clooney Push

Cartoonist Rube Goldberg's second clefting effort in almost 25 years, a kiddie tune titled "Willie the Whistling Giraffe," is getting a Columbia Records push via a Rosemary Clooney disk.

Goldberg's first songwriting attempt was "I'm the Guy," in the 1920's. Ben Bloom Music is publishing the new tune.

Decca's 17½c Divvy

Decca Records declared its regular quarterly dividend of 17½c per share at a board meeting last week. Melon slice will be payable Sept. 28 to stockholders of record Sept. 17.

Major Disk Cos. Test Indie Power In Pushing 'Sin'

Ability of a small indie diskery to capitalize fully on a hit platter which it developed is being tested in the current race of the majors to cover the tune, "Sin." Tune was launched by a Philadelphia label, Victoria Records, in the blues and rhythm market, with the Four-Aces as the recording group. Number has broken through in the bar field in the last couple of weeks, with Victoria claiming sales of about 100,000.

Majors, meantime, have been climbing aboard the tune with double-quick action. RCA Victor has already shipped its Savannah Churchill version, with Columbia Records releasing a slice by the Sammy Kaye orch. Mercury also has hit the market with an Eddy Howard band cut.

Victor, meantime, has initiated action against the Victoria label for allegedly using a name that is too close to the Victor trademark. Indie diskery has replied that it merely is using the name of an historical personage. Action was brought against Victoria by RCA in Philadelphia last week.

STRAVINSKY INKED BY COL TO LONG-TERMER

Composer Igor Stravinsky has been inked to an exclusive long-term pact to conduct his own works for Columbia Records' Masterwork division. Stravinsky is currently in Venice preparing for the world premiere of his new opera, "The Rake's Progress."

Columbia also obtained first recording rights to the opera from the publishers, Boosey & Hawkes. Libretto is by W. H. Auden and Chester Kallman. Stravinsky will also record for Columbia a series of compositions never waxed before, including his oratorio, "Oedipus Rex."

Brown's Record Stand Cues Palladium Return

Hollywood, Sept. 11. Palladium Ballroom, jubilant over a record four-week stand by Les Brown, has booked the band for a return date on a one-week basis. Unusual booking for the local terperry spans the Christmas-New Year's week.

Brown racked up the best summer bid since Jimmy Dorsey's, August, 1945, stand, drawing a total of 63,492 payees. Reportedly booked at \$3,750, plus a split of the gate admissions over the \$10,000 figure weekly, Brown went heavily into percentage each week. Band collected \$3,850 on the first week alone, drawing a smashing 17,564 customers.

VALLEE TO DALLAS HOTEL

Dallas, Sept. 11. Rudy Vallee has been booked for a week's engagement at the Mural Room of the Baker Hotel here. He will open Sept. 17.

Vallee will appear six nights and two matinees.

Decca's 17½c Divvy

Decca proxy Milton R. Rackmil returns to the N. Y. home office from the Coast tomorrow (Thurs.).

DECCA, CAP, MGM TAKE THE LEAD

First successful attempt to organize a trade association of major disk companies is shaping up, with Decca, Capitol and M-G-M Records taking the industry lead. Trio of companies have already chartered the Record Industry Assn. of America in New York State and it's expected that invitations to Columbia and RCA Victor will be extended shortly.

New trade group will concern itself with general industry matters such as Government legislation of price-freeze regulations, tariffs, licensing fees, allocations of materials and other bills affecting operation of disk manufacture. Association will operate along the lines of other industry groups, such as the Steel Institute or the Motion Picture Assn. of America.

Association's charter says it is a non-profit corporation designed "to promote the best interests of the phonograph record industry and to foster, in lawful and appropriate ways, good relations between the phonograph industry and the governmental authority, the public, artists, dealers, distributors, publishers, operators and all other persons concerned with the music business."

One of the key functions of the new outfit will be to gather data. (Continued on page 47)

BEEF ON PARTIES BY PLUGGERS FOR ARTISTS

There's a new contacting technique in vogue along Tin Pan Alley that's causing considerable sotto voce grumbling among a number of pluggers. New technique involves the throwing of dinner parties for artists and disk jockeys, with each of the pluggers asked to contribute about \$5 apiece for the eats and gifts. Promotion is usually dreamed up by one or two pluggers who sell it to the rest of the contactmen, many of whom can't gracefully refuse.

Last week three such parties were held for Dick Brown, vocalist on "Stop the Music," Eve Young, London Records thrush, and ABC disk jockey Herb Sheldon. Some pluggers are griping over the fact that such parties, with \$60 or \$70 gifts thrown in, are a form of "romancing" artists that does nobody any good, except the promoters who can take all the credit. Such mass contacting procedure, it's held furthermore, can't get results for the individual firms represented by the pluggers.

MPCE to Resume Meets With Pubs on Pensions

At a meeting of the Music Publishers Contact Employees union last week, the pension plan committee was given the okay to resume meetings with the Music Publishers Protective Assn. and indie publishers regarding the pension plan voted upon at MPCE's last general meeting in June. The plan calls for membership contribution equal to that of the publisher. Contactmen had decided to assess themselves 3% of their weekly salaries up to \$100.

Plans for another raffle to aid the MPCE relief fund was also discussed at the meeting.

Col Inks Morales

Noro Morales' Latin band has been inked by Columbia Records to an exclusive. Deal was negotiated by George Avakian, diskery's International division chief, with Morales' disks to be released both in the pop and international fields.

Morales formerly recorded for Decca.

Decca proxy Milton R. Rackmil returns to the N. Y. home office from the Coast tomorrow (Thurs.).

Pubs Map Payment Pattern for TV On Use of Hit Tunes for Advertising

Steve Allen's Book

Steve Allen, TV emcee, has authored a music book which Miller Music, one of the big Three firms, is releasing early next month. Title is "Steve Allen Fun With Music."

Book will be slanted to aspiring clefters with suggestions on how to get songs published and warnings against the operation of the song-sharks. Cleffing contest is being tied in with the book, with Miller guaranteeing publication of the prize-winning song plus a waxing by a major diskery.

Marks' Test Suit For Disk Royalty On Pre-1909 Songs

Precedental question as to whether mechanical royalties must be paid on tunes which were published prior to the Copyright Law of 1909 may finally be decided by the courts as the outcome of the current dispute between E. B. Marks and Capitol Records. Although similar cases have occurred in the past, no court decision has been made, since the publishing firms involved failed to follow through. Julian T. Abeles, attorney representing Marks, is pressing for a test case of the issue.

"Summertime" royalty payments are also being asked of Continental Records and its licensees, Remington, Old Timers, Pontiac and Gay 90s. Attorneys for Capitol and Marks are skedded to meet again next week to work out possible settlement, but Abeles instituted action against Remington, Continental, et al. yesterday (Tues.) in N. Y. Federal court.

Tune, which kicked off the wrangle, is "In The Good Old Summertime," which Capitol recently waxed with the Les Paul-Mary Ford team. "Summertime," penned by George Evans and Ben Shields in 1902, was first published by Howell, Haviland & Dresser. Marks obtained the copyright from the authors' widows when the tune came up for renewal in 1929 after the initial copyright term of 28 years.

Although there has been a tacit understanding between record companies and publishing firms that the latter should receive the statutory 2c royalty on songs published prior to the Copyright Law, Capitol claims that there is no legal ruling compelling royalties on pre-1909 tunes. Marks on the other hand, states that the 1929 renewal gave the song all the rights established by the Copyright Law.

DISKERS UNWORRIED OVER COPPER STRIKE

The disk industry is in good shape on essential manufacturing materials despite the recent copper strike, which is expected to cut back allocations of that metal. Diskers have not yet felt the impact of the copper strike since the supply lines have been adequate up to now to fill normal allocations.

Even if the squeeze becomes tighter, disk execs contend that they will continue to operate without much difficulty. One major company exec said that wartime formulae on substitutions of material are still available for immediate use.

Buddy Morris to N.Y.

Buddy Morris, E. H. Morris top-popper, is due in from the Coast Sept. 17.

Morris expects to headquartered here for a month only.

In a move to check video's ruff use of hit tunes as advertising pegs, a group of publishers are moving to set up a definite pattern in which TV bankrollers would have to shell out nominal fees for such usage of tunes. Up to now, pubs have been following a haphazard procedure on okaying such exploitation of their material, but the belief is growing that the music industry is losing an important source of income by not getting a fee in each instance.

Leeds Music is currently taking the lead in getting the pubs to check video before the situation gets out of control. Recently, the ABC network, for its Canadian Club bankrollers, asked Duchess Music, a Leeds subaid, for permission to use the "Come On-A My House" click in a plug. Duchess, however, refused to okay the bid unless Canadian Club paid for the use of the song.

Pubs generally feel that they rate payment for such usage since the additional plug for the tune don't mean much. Tunes involved are usually the standout hits, or the best known standards, and it's held that the advertiser stands to gain more from identification with the song than vice versa.

In radio, publishers have been operating on a hit-or-miss basis, with advertisers frequently getting the song material for nothing. Pubs, however, feel that video's latching onto hit tunes, with its added visual impact, for advertising purposes rates payment to the people who risked coin launching the tune in the first place.

The Duchess firm had a similar experience on its "Open the Door, Richard" hit of some years ago. At that time a flock of newspaper advertisers began using it as a tag line, but Duchess collected for each use. Some pubs believe that 1% cut of ad budgets, or a \$25 fee for each \$5,000 in ad coin, is a reasonable rate for the commercial exploitation of their songs.

British Composer's Harmonica Concerto For Larry Adler Date

London, Sept. 11.

Ralph Vaughan Williams, at 79 the dean of contemporary British composers, has composed a concerto especially for harmonica which Larry Adler will debut here in November, probably with Malcolm Sargent and the London Philharmonic. This is a quick return for Adler, who is now concertizing in the Norse countries since coming here from Israel, Italy and France.

Last week in Stockholm, Adler staged an harmonica contest under auspices of the Aftonbladet, afternoon daily, with 150 entries, including five women, three of grandmother age. Incidentally, the head-waiter of Riche's, top Stockholm eatery, also competed, but failed to place.

Before his London return, Adler has bookings in Göteborg, Malmö, Uppsala, Copenhagen and Helsinki, Finland. Latter date is at the Fiskartorget, the No. 1allery.

Patti Page Again Hits, With 'So to Sleep'

Patti Page, currently a strong contender to sell the most platters in 1951, has come up with another click in "And So To Sleep," her latest cut for Mercury Records. Number has gone over the 100,000 marker during the first three weeks, with Mercury rushing production on 250,000 more.

Number was launched in Boston via Norm Prescott's disk jockey stint on WORL, the deejay pushing an advance slice of the Page disk.

Non-Record Talent and Tuness

AS PRINTED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 8

Weekly chart of the records on disk jockeys' programs, as "most requested" listeners. This compilation is based on records being in popularity as well as those on top. Ratings are computed by the basis of 10 points for a No 1 mention, 9 for a No 2 and so on down to one point. Cities and stations will vary work to work to present a comprehensive picture of all stations of the country regionally.

WEEKLY WEEK ENDING SEPT. 8

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. No.

this last week.

Pos. No.

last week.

Artist

Label

Song

Comments

Pos. No.

last week.

Artist

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Jocks, Jukes and Disks

By MIKE GROSS

Vic Damone: "Calla Calla" (It's a Long Way From Your House To My House" (Mercury). "Calla" is an adaptation of an Israeli folk tune and Damone whips across the vocal in a spirited style. Although he is in top form on this one, the horn quality is too imitative of previous disk clicks to break through as a hit. Reverse is a pleasant ballad that should please Diamond devotees. George Bassman's orch bakes with zest.

Jack Haskell: "A Kiss To Build A Dream On" (Wedding Invitations) (Coral). Haskell, who has developed a following via his stint on Dave Garroway's NBC-TV show, needs better material before he can become a serious entry in the male vocalist sweepstakes. Initial sales project some of his affable charm but aren't strong enough to grab off spid jock or juke spins. He does his best, however, with "Dream On," an innocuous ballad from "Invitation" fails to come alive despite a good lyric rendition.

Wendy Wayne: "Stay Close To People" (My Little Girl) (Music of Our Time). Wendy Wayne, a young vocalist from the Coast, looms as a strong factor on disks if she can sustain quality of "Close To People." It's a charming item that should break through if given proper promotion via a jockey jolt. Miss Wayne's piping is appealing and she handles the lyric with mood and understanding. Flip over an excerpt from the "Soliloquy" aria from the legit musical, "Carousel," it is a novel attempt for a femme singer but comes across as a bit too pretentious for any good results.

Vera Lynn: "Don't Make a Memory of Me" (My Friend The Robin) (London). Vera Lynn's clear, melodic thrushing is evident on this coupling but so-so caliber of tunes will only rate moderate spins. "Memory of Me" is a slow tempoed item that gets nowhere despite good piping and an able assist from the *Keystones*. The reverse has a nice tilt.

Dean Martin: "Hanging Around With You" (Aw C'Mon) (Capitol). Although Dean Martin and his comedy foil, Jerry Lewis, rate as the biggest solo grabbers in the biz, Martin's solo disk attempts seldom get off the ground. This coupling won't do much to add to his stock as a male vocalist. "With You" gets some okay baritoning and the reverse suffers by being overly cute. Dick Stabile's orch backs capably.

Lorry Raine: "Half-A-Love" (C'Est Vous) (Coral). Lorry Raine, who recently exited London Records, improves with each new slice. Miss Raine sells "Love" in an unpretentious manner and her warm delivery should catapult it into the hit brackets. "Vous" is a quasi-Gallic item that projects a pleasing sentimental mood.

Savannah Churchill: "Sin" (I Don't Believe in Tomorrow) (Victor). "Sin," a rhythm and blues item, should move into the pop disk click field via this etching. Savannah Churchill handles the above average lyric with understanding and her low register voice projects proper mood. Reverse gets a typical Churchillian workover.

Norman Kaye: "The Stranger" (The Gypsy Didn't Tell Me Your Name) (Capitol). Norman Kaye of the Mary Kaye Trio, projects strongly on his initial solo attempt. His voice has all the qualities necessary for a top singing personality and with a more careful selection of tunes, he should be able to break through with a best-selling side. This first coupling, however, does nothing more than display his potential. "Stranger" is only moderate fare that gets lost in its own narrative. "Your Name" is a melodic item that should get some jock spins.

Patti Page: "And So To Sleep Again" (One Sweet Letter) (Mercury). "Sleep," a melodic ballad that's getting a wide diskery spread, doesn't get enough of the usual inspirational treatment to shoot it ahead of the competition. It's still a good side, however, and should be able to ride along on Miss Page's past performances. For a change of pace the Mercury reverse is given a beat zestful delivery.

Peter Lind Hayes: "In A Brewery In Drury Lane" (Krausmeyer's Band) (Decca). The warmth and charm which comedian Peter Lind Hayes displays in his nitty and TV work are not evident in this coupling of novelty tunes. "Drury Lane" has an occasional cute lyric but for the most part it's an unfunny item. Flip has an okay German band beat but here again Hayes seems to belt across the

lyric in an unstylized and uncoordinated manner.

Camarata Orch: "Little Jumping Jack" (The Grasshopper) (Decca). "Jumping Jack" of German origin titled "Der Kline Humpel" gets a humorous workover by Camarata's crew. Tune has a neat melodic line and a cute tilt. Camarata takes advantage of every passage with top instrumentation accenting the comic values of the melody. It should get plenty of jock spins. Reverse displays more of Camarata's lush orchestral technique.

Patrice Munsel: "Look Me Over Once" (Bela Bimba) (Victor). Patrice Munsel's excellent workover of "Look Me Over" adapted from "The Laughing Song" from Johann Strauss' operetta, "Die Fledermaus," has a good chance of breaking through as a pop hit. Miss Munsel's jaunty interpretation of the clever Howard Dietz lyric is tops. "Bela Bimba" is a rousing item in which Miss Munsel gets an okay assist from an orch and chorus under Norman Leyden's direction.

Platter Pointers

Peggy Lee: "I'm a Sock Side in Birmingham Jail" (Capitol).

Lina Romay and Guy Lombardo: deliver a neat interpretation of "Chin-Chin" (Decca).

Kay Armen's "The Tinkle Song": a cute entry for Federal.

Ralph Marterie: does a nice workover of the oldie "I Only Have Eyes for You" (Mercury).

Woolf Phillips: orch has an excellent version of Duke Ellington's "Sophisticated Lady" (Coral).

Bob Crosby: fails to impress on "99 Out of a Hundred" (Capitol).

The Andrews Sisters: lack their usual exuberance on the oldie "Daddy" (Decca).

Doris Day: has a solid blues item in "Got Him Off My Hands" (Columbia).

Mantovani: has an okay orch piece in "Under the Roofs of Paris" (London).

Standout western, folk, blues, rhythm, religious, polka, etc., Chris Powell, "Talkin'" (Okeh): The

Nightingales: "There's a Vacant Room In Heaven" (Decca).

Tex Ritter: "Tennessee Blues" (Capitol).

Bill Nettles: "A Long Road to Travel" (Mercury).

The Jubilaires: "Living a Lie" (Capitol).

Maurice King: "11:31 P. M." (Okeh).

Jack Day: "Lonesome Truck Drivers Blues" (Mercury).

Bill Kenny: "I See God" (Decca).

Ross to Wemar's Coast Office:

Allan Ross has been named contact man for Wemar Music Coast office.

Ross was formerly associated with Chappell on the Coast.

VARIETY

10 Best Sellers on Coin-Machines Week of Sept. 8

1. COME ON-A MY HOUSE (10) (Duchess)
2. BECAUSE OF YOU (6) (Broadcast)
3. SWEET VIOLETS (8) (Morris)
4. I GET IDEAS (5) (Hill-R)
5. TOO YOUNG (21) (Jefferson)
6. MY TRULY, TRULY FAIR (11) (Santy-J)
7. BELLE, BELLE, MY LIBERTY BELL (3) (Oxford)
8. JEZEBEL (21) (BMD)
9. LOVELIEST NIGHT OF THE YEAR (11) (Robbins)
10. MR. AND MISSISSIPPI (12) (Shapiro-B)

SHANGHAI (3) (Advanced)

MORNINGSIDE OF THE MOUNTAIN (Remick)

LONGING FOR YOU (Ludlow)

DETOUR (Hill-R)

JOSEPHINE (Frost)

THESE THINGS I OFFER YOU (Walando)

ROSE, ROSE I LOVE YOU (8) (Chappell)

BECAUSE OF RAIN (Maypole)

I'M WAITING JUST FOR YOU (Jay-Cee)

I'M IN LOVE AGAIN (6) (Harms)

GOOD MORNING MR. ECHO (Forrest)

ON TOP OF OLD SMOKY (14) (Folk-W)

HOW HIGH THE MOON (14) (Chappell)

WORLD IS WAITING FOR THE SUNRISE (Crawford)

UNLESS (3) (Gourne)

Best British Sheet Sellers

(Week ending Sept. 1)

London, Sept. 4

| | |
|-----------------------|-------------|
| Too Young | Sun |
| My Resistance Is Low | Morris |
| My Truly Truly Fair | Dash |
| With These Hands | Kassner |
| Too Late Now | New World |
| I Apologize | Victoria |
| Ivory Rag | Macmelodies |
| Christ'ph'r Col'm'b's | Connelly |
| Be My Love | F D & H |
| Loveliest Night | F D & H |
| Tulips and Heather | Fields |
| Unless | F D & H |

Second 12

| | |
|---------------------|-----------|
| Jeebel | Connelly |
| Sweet Violets | Morris |
| Love in Love | Cinephone |
| Our Very Own | Wood |
| Mockin' Bird Hill | Southern |
| On Top of Old Smoky | Leeds |
| God Bless You | Carolina |
| Shotgun Boogie | Connelly |
| You Are My Destiny | Swan |
| Little White Duck | Southern |
| Songbird Song | Sterling |
| Kentucky Waltz | Southern |

Puerto Rico, Virgin Islands Use Native Bands, Singers But Look to U.S. Talent

By ARNOLD SHAW

(V. P. Duchess Music Corp.)

St. Thomas, Sept. 11.

Swank new million-dollar hotels in the Virgin Islands and Puerto Rico, now only six hours flying time from New York, are establishing a new southern anchor for the American tourist circuit.

Both the twin Caribe-Hilton Hotel on San Juan, P. R., and the sprawling Virgin Isle Hotel at St. Thomas currently feature native bands and vocalists. But as the trickle of tourists to the new American Mediterranean attains flood proportions, demand for top American talent is taking priority. Already The Caribbean in St. Thomas, which does heavy all year nitty biz with weekend covers and moderately minimums, has made plans to book talent through a New York agency.

Music-wise, P. R. and the Virgin present sharp contrasting pictures. Puerto Rico's native fare is Afro-Cuban, with Mexico and Cuba setting the pace, while the Virgin offer Calypso from Trinidad and voodoo from Haiti as their native dishes. But the Virgin are keyed to the music scene in the States, whereas Puerto Rico is dominated by Latin-American tunes and artists. Strong possibility is that heavy American tourist trade will make Puerto Rico more American song-wise, while the Virgin may cultivate Calypso and voodoo as traveler come-ons.

Currently, emphasis in both islands is on native talent. Air-conditioned Caribe-Hilton features Cuban Concepcion, Idol of the Caribbean, in its Club Caribe, and the other San Juan hotels likewise offer Latin-American cuisine and bands. Incidentally, Jack's in San Juan one of most popular niteries, was named after the hit American rhumba, "Jack, Jack, Jack." In St. Thomas, the Caribbean offers the Alwyn Richards orch, a small, exciting native combo, which plays Prado and Shearing equally well and features the island's best Calypso singer. Natively dancing-under-the-stars at the Virgin Isle (built on a mountain top and commanding a panorama of St. Thomas' bays) and weekend dancing at the new Flamingo Hotel (at sea level), both rely on so-so native bands.

Snatch U. S. Pops

Switch is that Virginians are right behind New York in currency of American pop songs, with St. Thomas' only radio station, WSTA, taking its music from the international.

Rene, Grean Huddle

Henri Rene, RCA Victor's Coast recording chief, arrived in New York last weekend for semi-annual policy confab with Charles Grean, pop artists and repertory head.

Rene will return to Hollywood next week.

Eddy Howard, who recently departed his orch for an extended rest, has turned over his cadre of sidemen to band's singer Norman Lee. Orch's setup will be generally the same in an effort to keep the unit's status quo should Howard decide to return.

Lee, who has fronted the band on other occasions, will use his own tag. Band's first date is at the Oh Henry Ballroom here Sept. 19 for an indefinite period.

Col. Holding Sales Meet In N.Y. for District Mgrs.

Columbia Records is holding a New York conclave of district managers this week to implement the company's fall-winter sales campaign. Sales execs from 11 territories will attend.

Paul Wexler, newly promoted vice-president over sales, will preside over the sessions.

Nat'l Symph's 21st Yr.

Washington, Sept. 11. Celebrating its 21st anniversary, the National Symphony opens its new season of 20 concerts on Oct. 24.

Initial guest will be cellist Gregor Piatigorsky, at the opener.

A NEW SWINGING STAR

Shooting to the TOP!

TOMMY EDWARDS

LATEST NEWS

IT'S ALL IN THE GAME

ALL OVER AGAIN

MGM 11035, 78 RPM — 51-1495

Other MGM

THE MORNINGSIDE OF LIFE
F'R INSTANCE

A BEGGER IN LIFE
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M-G-M RECORDS

THE MORNINGSIDE OF LIFE
F'R INSTANCE

Personal Management:

DANIEL HOLLYWOOD
38 West 53rd Street, New York

Direction:

GENERAL ARTISTS CORPORATION

DAVE KAPP'S MUSICAL FINDINGS IN EUROPE

By DAVID KAPP

Sorrento, Sept. 3. Trip has been exciting and have extended our stay so that we sail for home on the Ile de France Sept. 25.

The music business in Europe remains much the same. Tried to figure out why "My Resistance Is Low" was No. 1 song in England, although nothing happened at home. Don't know if it is indicative of anything, but the Gordon Jenkins-Hoagy Carmichael record made the song in England and couldn't make it in America. When we left England the record has passed 100,000 and was No. 1 sheet music seller. It's a great record and a great song and should also have been No. 1 at home.

The music in Paris remains the same—and that is good. The French writers are writing in a different style, and I hope they continue. Their mistake would be to write for the American market. One big song today is "Domino" (a fast waltz), and it could be a big song at home.

I went into a music shop and found what I call a "personal jukebox." These are machines on which you can hear your choice for 12 frames (about 3¢). You drop the coin in, and the record starts. Through rubber tubes, with an ear piece, you hear the selected song, and while you listen you look at a copy of the music, which stands in a glass frame on top of the phonograph. Lined up they look like a penny arcade.

They are still playing "Dead Leaves," which was big a year ago—another great song that may have to wait as many years as "La Vie En Rose" to become the big hit it deserves to be in the States. Everyone who hears it at home remarks on the beauty of the melody, but no one seems to buy it. It's called "Autumn Leaves" in the U. S.—with a fine lyric by Johnny Mercer!

For the rest, as you know, the dance bands play American and Latin-American songs. The French writers will have a great effect on American writers, because they are writing what I call "real songs"—good solid ones, and they have to keep writing them because the income from each is exceedingly small.

Italy now has a hit song, called "Anema E Core." The girl in the music shop said it was new—it has been out for six months. Heard it first at Alfredo's restaurant. In Rome, played by a violin, mandolin and guitar combination. It is played and sung everywhere, and Victor has it on a Red Seal by Gigi. It will probably come to America.

Went to a big outdoor cafe called Casino della Rose—in Rome—and the female announces the sets in both Italian and French—lots of French music played around here. At the Casino Lucienne Boyer does her whole act in French, but a few nights later the Delta Rhythm Boys opened and did their act in English. The response, when they did "St. Louis Blues" and "Begin the Beguine," was tremendous.

At a club here in Sorrento last night we heard a great little dance band—led by a fiddle player—and the people really danced. They played music by sets, a tango set, then a waltz set, all French, songs like "River Seine" and "Pigalle," a fast waltz set, and the floor was filled. Then a rumba set, a samba set, etc. No American songs.

One of the most interesting observations on the trip—we are driving—is that many of the small towns are still playing "The Informer."

Here they are showing the French film "La Ronde." It's the talk of London now and a great picture.

Florence, Venice, Switzerland, back to Paris for a week before we sail.

Abbe Lane's Minks Scram

Chicago, Sept. 11.

Abbe Lane, singer with the Xavier Cugat orch., reported to police last week that two fur coats valued at \$4,800 disappeared from her hotel room at the Edgewater Beach Hotel.

Cugat orch. concluded a month's stand on the Beachwalk and opened immediately at the Oriental Theatre. Singer said no \$4,500 silver mink cape and a black mink stole were overlooked in the alleged caper.

Inside Orchestras—Music

A group of university musicologists, directed by Prof. Marshall Stearns of Hunter College, N. Y., recently completed a 10-day seminar on jazz at the Music Inn, Lenox, Mass., devoted to defining jazz and laying plans for future studies. Definition of jazz, as finally arrived at by the experts, was on the longhair side and read as follows: "Jazz is an improvisational American music, utilizing European instrumentation and fusing elements of European, Euro-African melody and African rhythm."

The seminar was conducted with live illustrations by a group of jazz instrumentalists and hoopers. The next roundtable on the same subject is planned for August of next year.

Second Far Eastern tune to hit the U. S. in recent months as a result of the GI's in Korea has cropped up in "Truly Lulu," written by a Japanese composer Nobuyuki Takeo, more than 10 years ago. Number, which has been cut by the Buddy Morrow orch. for RCA Victor, was titled "China Nights" in the original Japanese version and used to promote colonization of China by Japanese laborers. Tune recently came to the U. S. via Mrs. F. J. Brunka, who wrote an English lyric. Tune has been picked up from Mrs. Brunka by Clare Music for publication. First Oriental tune to break through recently was "Rose, Rose I Love You."

Ability of a record company to latch on to a hit potential in the shortest time was demonstrated last week by M-G-M Records. When the major diskers got wind of the Philadelphia 'click of "Sin," a rhythm and blues item, on the indie Victoria label, they revised pressing schedules to get on the gravy train. M-G-M nabbed the Billy Williams Quintet as they arrived in New York from Chicago Wednesday '51 and pressed the tune that evening. The platter was on sale in New York the next day. Tune was also rushed through by RCA Victor with a Savannah Churchill etching and by Mercury with Eddy Howard.

Another attempt to put a pop lyric to the famous tenor aria from the opera, "Pearl Fishers," which was one of Enrico Caruso's best-selling disks for Victor, has turned up in "My Greatest Love." Buddy Kaye, who clicked with public domain classical tunes in such tunes as "Full Moon and Empty Arms" and "Till the End of Time," wrote the new lyric. Several previous attempts to come up with a hit lyric flopped. "Love," published by Solly Loft's Revere Music, has been waxed by Giselle MacKenzie for Capitol Records.

Novel attempt to use members of recording trios as solo disk artists is currently being conducted by Capitol Records. The diskers tried off the experiment with the release of "The Stranger" and "The Gypsy Didn't Tell Me Your Name" by Norman Kaye, of the Mary Kaye trio. Capitol is currently dickering with the other two members, Frank Ross and Mary Kaye, for similar solo stints. Despite the solo chores, the trio will continue to record together.

With the opening of the academic season, RCA Victor is teeing off an extensive promotion on its new Hugo Winterhalter disk of "Red Leaves On the Campus Green." An alma mater-type song, side is being tied into colleges which use green in their color markings, such as Dartmouth. Tune is also being pushed via 100 stations in the so-called "collegiate circuit" of school-owned outlets.

B'WAY EATERY LATEST TO ADOPT DIXIELAND

Decca Expands Blues

Expanding its blues and rhythm artists roster, Decca has inked four vocalists in that field recently, including Waymon Brown, Clay Broddle, Willie Brown, and Charlie Harding, plus a vocal group, the Golden Gospel Singers.

Paul Cohen, head of Decca's b&r operation, made the deals.

DIANE

Reflecting a new upbeat in customer response to Dixieland music, Lou Terasi's restaurant in the Broadway area is the latest eatery to install regular weekly sessions of two-beat music. Following pattern of several Greenwich Village spots, Terasi's is featuring Monday night jazz bouts with such two-beat sidemen as Roy Eldridge, Pee-wee Ervin, Ernie Cáceres, Carl Kress, Ed Safranski and Sol Yaged.

Dixieland has been pulling strong recently at Jimmy Ryan's on 32d St., which has been doing better business than most of the adjoining and competing strip joints. The knockdown beat has also settled into a profitable coin groove at the Central Plaza and Stuyvesant Casino on the New York east side, where the weekly jazz sessions have been playing to near-capacity even during the summer.

**SPOTLIGHT
YOUR TALENT
TUNE OR
PRODUCT
BY A
TOPFLIGHT
PUBLICITY
EXPERT!**

Publicity is an essential. There has yet to be written a song so good it didn't need to be sold; a picture produced so great it didn't need advertising. From Caruso to Mario Lanza, Chas. K. Morris to Berlin, exploitation has played a part.

Publicity isn't cheap. It costs money to produce. It's like advertising. You can buy a line, an inch or a page, but you can't expect page results from an inch that requires double lens glasses to find. Would Coca-Cola have become a national institution without advertising and public relations—would it remain such if it stopped.

Publicity can't sell a flat-faced singer or a flat-breasted bathing beauty. It can't sell a pedestal record or a batless lyric.

But the better your product, the greater your talent, the more reason to publicize it to the hilt. It's expensive—(so are stocks)—but it does a job.

TIM GAYLE
451 Wrightwood
Chicago 14, Ill.

Publicity - Personal Management - Song and Record Exploitation
Disk Jockey Promotion - Advertising



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Martin**

and his ORCHESTRA

“A PICTURE

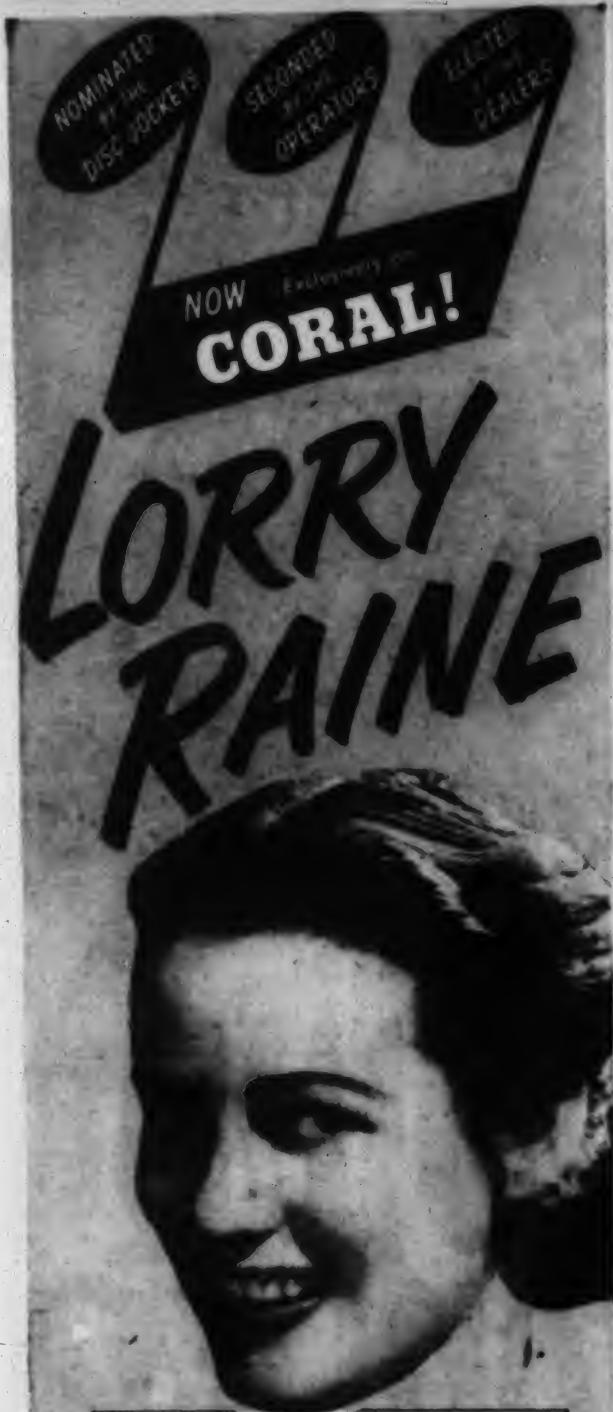
**DOWN
YONDER**

**TAKE
HER TO
JAMAICA**

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RCA VICTOR Records



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DISC JOCKEYS
SECOND
OPERATORS
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CORAL!

LORRY
RAINE

This great new Coral recording star is a gal who is destined to go far. Her very first platter was applauded by Billboard, Variety, Cash Box, and Walter Winchell to name only a few, . . . and her success continues! Lorry is a favorite of disc jockeys all over the country and her terrific renditions of "Half-A-Love" and "C'est Vous" for Coral are sure to send her to the top to stay.

C'EST VOUS

(It's You)

and

HALF-A-LOVE

CORAL
RECORDS

Coral 60569 (78 RPM) and 9-40569 (45 RPM)

CORAL
RECORDS

IN CANADA: Rogers Majestic Radio Corp., Ltd., Toronto—Montreal—Winnipeg

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating Week Ending Sept. 8

| This Last wk. | | Title and Publisher | | | | | | | | | | | | New York, N.D.S. | | Chicago, Carl Fischer | | Los Angeles, More M. Premium | | Boston, H. N. Homyer | | Philadelphia, Charles Dumont | | Detroit, Grinnell Bros. | | Seattle, Capitol Music Co. | | Cleveland, Grossman Music Co. | | Rochester, Neimier Bros. | | Kansas City, Jenkins Music Co. | | St. Louis, St. Louis Music Supply | | Minneapolis, Schmidt Music Co. | | TOTAL POINTS | |
|---------------|----|-----------------------------------|--|---|----|----|---|---|---|----|---|---|----|------------------|----|-----------------------|----|------------------------------|----|----------------------|---|------------------------------|---|-------------------------|---|----------------------------|-----|-------------------------------|--|--------------------------|--|--------------------------------|--|-----------------------------------|--|--------------------------------|--|--------------|--|
| 1 | 1 | "Because of You" (Broadcast) | | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 115 | | | | | | | | | | | | |
| 2 | 2 | "Loveliest Night Year" (Robbins) | | 2 | 3 | 1 | — | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 5 | 10 | 81 | | | | | | | | | | | | | | | | | | | | | |
| 3 | 4 | "Too Young" (Jefferson) | | 5 | 3 | 4 | 2 | 3 | 5 | 1 | 9 | 3 | 5 | 2 | 2 | 2 | 5 | 10 | 79 | | | | | | | | | | | | | | | | | | | | |
| 4 | 3 | "Sweet Violets" (Morris) | | 6 | 4 | 6 | 5 | 4 | 2 | 6 | 7 | 4 | 6 | 8 | 6 | 6 | 8 | 72 | | | | | | | | | | | | | | | | | | | | | |
| 5 | 5 | "I Get Ideas" (Hill-R) | | 7 | 9 | 3 | 7 | 4 | 5 | 6 | 8 | 6 | 8 | 6 | 6 | 6 | 8 | 51 | | | | | | | | | | | | | | | | | | | | | |
| 6 | 6 | "Come-on-A My House" (Duchess) | | 8 | — | 8 | — | 6 | 7 | 8 | 8 | 8 | 3 | 5 | 3 | 5 | 37 | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 7 | "Shanghai" (Advanced) | | 9 | 2 | 10 | 4 | 6 | 8 | 10 | — | — | 4 | — | 4 | — | 4 | 34 | | | | | | | | | | | | | | | | | | | | | |
| 8A | 9 | "Longing for You" (Ludlow) | | 3 | — | — | — | 7 | — | 4 | 7 | — | 10 | — | 10 | — | 10 | 24 | | | | | | | | | | | | | | | | | | | | | |
| 8B | 10 | "Cold, Cold Heart" (Acuff-R) | | 4 | 7 | 10 | — | — | 2 | 8 | — | — | — | — | — | — | 24 | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 12 | "Morningside of M'tain" (Remick) | | — | 3 | 7 | — | 9 | — | 10 | 9 | — | — | 9 | 2 | 15 | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 11 | "These Things I Offer You" (Val) | | — | 8 | 10 | — | — | — | — | — | — | — | — | — | — | — | | | | | | | | | | | | | | | | | | | | | | |
| 11 | — | "Vanity" (Jefferson) | | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 14 | | | | | | | | | | | | | | | | | | | | | |
| 12 | 13 | "Detour" (Hill-R) | | — | 10 | — | — | — | — | — | — | — | — | — | — | — | 11 | | | | | | | | | | | | | | | | | | | | | | |
| 13 | — | "Hello Young Lovers" (Johnson) | | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 10 | | | | | | | | | | | | | | | | | | | | | |
| 14 | — | "Mr. and Mississippi" (Shapiro-B) | | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 9 | | | | | | | | | | | | | | | | | | | | | |

S&S' Golden Records Expands Kidisk Line With 10-Inch Series

In line with the steady sales up-beat in the kidisk market, Golden Records, a sub-sid of Simon & Schuster, is expanding its line this week to include 10-inch disks. Heretofore limiting itself to six-inch waxings only, which racked up close to 25,000,000 sales since its inception two years ago, the kidiskery execs claim that there's been a growing demand for more disks for kiddie consumption.

Golden will tee off its 10-inch line with seven releases using the works of such writers and composers as Alec Wilder, Rube Goldberg, Cliff Friend, Margaret Wise Brown and Sylvia Fine (Mrs. Danny Kaye). "Rudolph, the Red-Nosed Reindeer," is also scheduled in the first group. Although the six-inch platters were distributed through such varied outlets as super-markets, bookstores and newsstands, it's undecided yet if the larger platter will be given the same treatment. According to Bob Bernstein, general sales manager, the new releases will be marketed at first through regular record channels and some attempts will be made to push them in wider-ranged outlets.

Mitch Miller, artist and repertory head for Columbia Records, will remain as Golden's musical-director with Col's consent. Arthur Shkin is production head.

Chi Civic Opera House On Strong Jazz Kick

Chicago, Sept. 11.

Chicago's jazz cultists will be treated to a prodigious helping of jazz concerts at the Civic Opera House, starting November 10. Opera House manager Herb Carlin announced he has set a package of four concerts, kicking off with Stan Kenton on Nov. 10 and 11; Billy Eckstine and George Shearing on Nov. 13; and Duke Ellington, Sara Vaughan, Peg Leg Bates, King Cole, Stump & Stumpie, and Timmie Rogers on Nov. 18.

Entire series, which falls within one week, will be sold either on a package or single basis. Carlin is asking \$3 top for the first two concerts and \$3.50 for Ellington and Cole. Sales pitch will be geared toward the juves, most of whom find it prohibitive to attend any of Chi's covey of jazz niftys.

Horowitz's European Trek

Vladimir Horowitz sailed last week for Europe for a month of concerts. Pianist will play with orchestra in London Oct. 8, and make four other recital appearances in England.

He'll give two recitals in Paris and one in Brussels before heading back to N. Y. Nov. 7.

Philly's Last Outpost of Once-Strong Pub Biz Folds as Big 3 Shutters

Kaye Heading Out Sept. 19 On Eastern 1-Niter Tour

Sammy Kaye, who wound up a 10-week engagement at the Hotel Astor Roof, N. Y., Saturday (8) heads out on a string of one-niters beginning in Syracuse Sept. 16.

Kaye will continue tour through the east and midwest despite regular Saturday CBS-TV show. The bandleader will arrange dates so that he can get back to New York for the video commitment.

MERC RENEWS HILL IN ONE-YEAR PACT

Chicago, Sept. 11.

Tiny Hill, Mercury Records top cornball seller, was reinked to a one-year recording pact by the diskery last week. One of Mercury's top artists, Hill is keeping his contract obligations short in event he decides to ankle the music biz. In addition to his recording sessions, Hill is currently on an extended one-night tour and is also keeping tabs on his highly profitable cattle ranch in Colorado.

Hill is slated to cut more sides for Merc next week. New disks will precede him on his upcoming road tour in Arkansas, Texas, Oklahoma and Louisiana.

M-G-M Inks Marchese For Pops, Longhairs

Victor Marchese, Coast tenor, was pacted by M-G-M Records last week.

No definite repertoire plans for the singer have been announced yet, but the diskery is considering recording Marchese for their pop department as well as for its newly-instituted "Popular Classics" line.

Philadelphia's last outpost of a once-flourishing music publishing business folded last week when the Big Three shuttered its Philly office and dropped Jack Kopf, its rep in that city. For the last couple of years the Big Three has been the sole major pub to retain offices in Philadelphia. Decision to close the office was made shortly after the death of the pub's vet contactman, Jack Harris.

Current pullout from Philly by the publishing industry is in striking contrast to the era of the 1920's, and earlier, when that city rivaled New York as a music center. Most of the major pubs had three and more pluggers working out of their Philly offices when it was an important stopover point for vaude acts and legit musicals en route to New York.

Several decades ago Philly was also important because of the extensive contact work in Atlantic City. Harry Link, now professional manager for E. B. Marks Music, was among the industry vets who broke in in the Philly and A.C. area. With the decline of remotes and vaude as tune-makers, Philly went into decline, foreshadowing the current fate of Chicago as a publishing center for the same reasons.

DREAMY MELODY

RENE-APRIL STEVENS.....Victor
L. CLINTON-PAULETTE SIS.....Edwy
HARRY JAMES.....Columbia
OWEN BRADLEY.....Coral
TAMARA HAYES.....Decca
JERRY GRAY.....Decca
JACK FINA.....MGM
DINNING SIS.....Capitol
CROMWELL MUSIC, INC.
646 Fifth Ave., New York, N. Y.

LAY SOMETHIN' ON THE BAR "BESIDES YOUR ELBOW"

Recorded by

Ole Svenson and His Smorgasbord Band—S&G No. 3038

Bernie Jones Currently with "Spike Jones and the City Slickers"

CHUCK WRIGHT—Tower No. 1504

VIER PUBLICATIONS - B.M.I.

RCA Bldg., 1558 Vine Street

Hollywood 28, Calif.

Flanagan, Hill, James, Morgan Bands Hit Sock B.O. Pace in Midwest Spots

Chicago, Sept. 11, In contrast to general downgrade in one-nighter business, at least four top echelon bands are currently demonstrating they're aloof to the rise and fall of commerce in the midwest dance factories.

Battling average of Ralph Flanagan currently stands as the most impressive. Orchester has completed 18 dates out of his 48-date road trip and has dented percentage 17 times. Tour, which was launched in Pittsburgh, will carry Flanagan as far west as Sioux Falls, S.D., with the choicest spots in the territory still to be played. At the completion of his present trip, Flanagan will take off again with the Mills Brothers late in November for sixteen more dates. Flanagan is currently traveling with a \$1,250 tag.

Flanagan, a top-namer from the beginning, has had the benefit of shrewd promotion. Hence, his record is perhaps less striking than the rise of Tiny Hill, currently racking up top grosses on a string of 130 one-nighters. A lesser piece of property no more than a year ago, Hill's cornball band has broken through in both terpalaces and disk stores.

On his current trip, Hill has played ballrooms in Dubuque, Ia., and Galena, Ill., four times each.

He has had two sessions at Arnold Park, Ia., and moves into the spot's winter quarters again next month. On his current trip, he has registered strongly enough at Tom Archer's Iowa palaces to warrant five repeats at each of the promoter's five spots.

Hill, whose price tag is \$500 to \$700 less than Flanagan's, has stopped only briefly during his string, pausing for week-long location stands. Orchester will take off again on another tour in November, taking him through Oklahoma, Arkansas, Louisiana and Texas. He'll pause in Chi for a record session with Mercury, then hit the southwest with his disks preceding him.

In April, Harry James kicked off on a series of 50 one-nighters in the midwest, tilting percentage on all but six dates. Music Corp. of America is currently readying another tour for James consisting of approximately 43 dates. James' price-tag is \$1,500 per date and up. He'll reportedly get better than \$2,000 for some spots on his new string.

Russ Morgan, who threw his booking over to McConkey Artists Corp. for one-nighters, completed 28 dates in the \$1,000 bracket, carving off the melon on 15 of his stop-offs. Morgan, who books himself on location, has given MAC the green-light to arrange a safari next summer.

Band Review

TOMMY REED ORCH (12)

With Pat Shealy

Hotel Muehlebach, Kansas City

Newcomer to town and the area is the Tommy Reed orch. Four-week stand in the Terrace Grill of the Muehlebach is the first for the crew here, although outfit has recently been playing leading ballrooms and hotels in the midwest.

Reed is an alumnus of the Dick Jurgens and Freddy Martin orches, and his musical output leads toward the stylings popularized by those maestros. Tones generally are in the full and sweet stylings, rounded out melodically by the five reeds, an unusually strong sax section for a band of this size.

Instrumentation is completed with trio of trumpets, trombone, drums, piano and string bass, with Reed's own tenor sax keying the reeds. In addition to his active instrument work, leader works hard on the stand, drawing the maximum from crew of sidemen, mostly on the younger side. His own personality adds a good deal to the proceedings, and cues the verve shown by the outfit throughout.

In the vocal department, sweater songs are handled by Pat Shealy, recent addition to the band. She handles pops in acceptable style. Ballads are left to Dick Platt and his pleasant baritone. Reed himself takes a vocal turn on rhythm and novelty tunes, and Vince Falzone works out on novelty and comedy numbers, giving the crew a versatile vocal act.

Band is very much in the up-to-date pattern, appealing to the customers with its sweet stylings and variety of tunes and tempos in its rather sizeable portfolio.

Quin,

Songs With Largest Radio Audience

Week of August 31-September 6

The top 30 songs of the week (more in case of tie), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

| | |
|--|------------|
| Be Mine Tonight | Peer |
| Because of Rain | Maypole |
| Because of You | Broadcast |
| I Was an American Spy | Santley |
| Belle, Belle, My Liberty Belle | Burke-VII |
| Bonne Nuit—"Here Comes the Groom" | Duchess |
| Come On-A My House | Feist |
| Dark Is the Night—"Rich, Young and Pretty" | Leeds |
| Dimples and Cherry Cheeks | Duchess |
| End of a Love Affair | Miller |
| Everything I Have Is Yours | Famous |
| Go Go Go | Williamson |
| Hello Young Lovers—"The King and I" | Morris |
| Hold Me Hold Me Hold Me—"Two On the Aisle" | H & R |
| I Get Ideas | Life |
| I Wish You the Best | Crawford |
| I'm in Love Again | Witmark |
| In the Cool of the Evening—"Here Comes Groom" | Burke-VII |
| It's All in the Game | Broadcast |
| Jerebel | Robbins |
| Loveliest Night of the Year—"The Great Caruso" | Santley |
| Mad About Love | Life |
| Mary Rose | Advanced |
| Maybe It's Because I Love You Too Much | Jefferson |
| Mornin' Goin' to the Mountain | Remick |
| My Truly Truly Fair | Santley |
| On the Motor Boat | B |
| Shanghai | Berlin |
| Too Young | Shapiro |
| Who-ee Loo-ee-siana | Popular |
| Wonder Why—"Rich, Young & Pretty" | Robbins |
| You'll Know—"His Kind of Woman" | Chappell |

Second Group

| | |
|---|-------------|
| A Ghost of a Chance | Mills |
| Deep Night | Advanced |
| Get Her Off My Hands | Remick |
| How Like Eggs in Morning—"Rich, Young Pretty" | Feist |
| How High the Moon | Johnstone-M |
| I Love the Sunshine Of Your Smile | H & R |
| I Want To Be Near You | Adams-V&A |
| I'll Hold You In My Heart | Mills |
| Lonesome and Sorry | Ludlow |
| Longing For You | BVC |
| Make Believe Land | Erwin-H |
| Mariner's Song | Shapiro-B |
| Mister and Mississippi | Roger |
| Mixed Emotions | Southern |
| Mockin' Bird Hill | Valando |
| Out O' Breath | Pickwick |
| Pretty Eyed Baby | Morris |
| Sweet Violets | Miller |
| Wang Wang Blues | Williamson |
| We Kiss In a Shadow—"King and I" | Spitzer |
| While You Danced Danced Danced | Piccadilly |
| Wondrous Word Of the Lord | |

† Filmusical. * Legit musical.

On the Upbeat

New York

World Broadcasting System, transcribed program service, inked the *Three Suns* to a new two-year pact for a minimum of 60 sides. "Too Young" is being published in England by Sun Music, a subsid of Francis Day & Hunter. Singer Johnny Parker signed management deal with Henry Gine and Jack Orns. Cuban pianist Jose Melis and trio returned to Hotel Park Sheraton's Mermaid Room, N. Y. this week. Red Caps, vocal-instrumental combo open at Blue Mirror, Washington, Oct. 4 for four weeks. Slim Gaillard opened at the Club Nomad, Atlantic City yesterday (Tues.).

Abbey Albert orch currently at the Stork Club, N. Y. for an indefinite engagement. Wolfe Gilbert due in town from the Coast, Sept. 18. Vocalist Earl Williams into the Ebony Lounge, Cleveland, Sept. 17. Dave Bernstein into Sam Fox Music as contactman. Sol Yaged's Fancy Five jazz combo being held over during September at the Central Plaza, N. Y., Friday night jazz sessions.

Chicago

Leo Reisman orch opens Mayfair Room for the fall, Sept. 21, indef. Hotel will return to single act policy on medium budget. Xavier Cugat orch goes into Riverside Theatre, Milwaukee, Oct. 21. Billy Bishop plays air bases, Rapid City, S. D., Oct. 2 for five days. Jack Pina plays, Ballinese Room, Galveston, Nov. 2 for one month. Griff Williams inked into Baker Hotel, Dallas, Nov. 2 for one month, following at Ballinese Room, Nov. 30 for two weeks.

April Stevens chirps at Oriental Theatre, Chi. Oct. 1. Billy Bishop set for Muehlebach Hotel, Kansas City, Oct. 24 for one month. Lois Polzin inked as assistant at MCA. Norman Lee orch set for Oh Henry, Chi. Sept. 19, indef. Art Hodes held over indef. at Helissons, Chi. Eddie South trio into Airline, Chi. Sept. 12 for 10 weeks. Chuck Foster plays Steak House, Jackson, Miss., Nov. 20 for five weeks. Jane Turzy cut a session last week for Decca. Singer Danny O'Neill left off last week on tele show over WBKB.

Kansas City

Stan Kenton orch in for a one-nighter at the Plaza-Mor Ballroom, Sept. 8. Joe Vera orch taking it easy for a spell after 19 straight months at El Casbah of the Belgrave Hotel. Vera crew goes to the 400 Club, Wichita, for two weeks beginning Sept. 18, later moves to the Santa Rita Hotel, Tucson. Liberace set for the Monteleone Hotel, New Orleans, and a two-

| | | |
|----------------------------|--------------|-----|
| 1. Because of You | BMI | 120 |
| 2. Come On-A My House | Duchess | 80 |
| 3. Hello, Young Lovers | Williamson | 55 |
| 4. Shanghai | Advanced | 55 |
| 5. Getting To Know You | Williamson | 40 |
| 6. Loveliest Night of Year | Robbins | 40 |
| 7. My Truly Truly Fair | Santley | 40 |
| 8. I Get Ideas | Hill & Range | 35 |
| 9. Belle, My Liberty Bell | Oxford | 30 |
| 10. Castle Rock | Wemar | 30 |

week stand beginning Sept. 26. Tito Guizar returns to El Casbah Sept. 21, his second time here within the year. Ellen White doing a singing in the Tropics of the Hotel Phillips. Ralph Flanagan orch due in at the Plaza-Mor Ballroom for a one-nighter Sept. 15. Oscar Day Trio replacing Louis Cina Trio at Putch's 210 in the Country Club Plaza.

Pittsburgh

Larry Faits orch into Vogue Terrace after three-month run at Melody Mill Ballroom, Chicago. Chapel Inn renewed Dave Gifford's Trio for six months more. Guy Lombardo plays one-nighter Thursday (11) at Ches-a Rena and Woody Herman at Palladium in McKeesport. Dom Tramark's Trio back into the Hotel Roosevelt's Sylvan Room after summer layoff. William Penn Tavern has booked Clyde McCoy for Sept. 28-29; Shep Fields, Oct. 5-6 and Ralph Flanagan, Nov. 10. Charles French on drums again with Luke Riley's house band at Casino. Accordionist Al Dernia wound up five-week stand at Bedford Springs Hotel. Joey Leonard band stays on at Pat McBride's under a new contract. Luis Morales combo, renewed for another indefinite stretch at Carnaval Lounge.

Justice J. Allen Crockett of Utah State Supreme Court, named president of the Utah Symphony. He succeeds Mrs. John Wallace, who resigned.

San Antone Spot Books
Beneke, James, Morgan

San Antonio, Sept. 11. Club Sevenoaks, local nite spot, has booked three named bands to appear at the spot within the next six weeks.

Tex Beneke orch will play one nigher on Sept. 25, with Harry James band booked for Oct. 20 and Russ Morgan set for Oct. 30.



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Paul Francis Webster

Sonja Henie Lining Up New Icer To Bow in Frisco's Cow Palace

Sonja Henie is set to produce her own ice show. She's currently lining up a crew on the Coast to open at the Cow Palace, San Francisco, Nov. 1. Miss Henie already has asked the American Guild of Variety Artists for a minimum basic agreement and is seeking to line up further dates.

New icer will carry its own equipment. The star owns two portable tanks that can be set up in various arenas and thus will be in a position to play many towns that haven't seen a major blades display for some time. Big difficulty, though, with an operation of this type is the fact that to play a week's stand in any town she'll have to rent the auditorium for a minimum of 12 days. It requires three days to install the freezing surface and two days for overall dismantling.

Just how her schedule will conflict with other major ice shows cannot be determined until she lines up all her dates. It's conceded that it's difficult to snag sufficient time in arenas that already have ice shows carded. Most spots have been booked for the entire season. Open time in key areas is scarce. Another factor is the possible stance of arena managers who may be fearful of ruining the boxoffice status of ice packages that have played their spots for many years.

Miss Henie, it's been learned, attempted to get a date at the Wembley Stadium, London, but it's unlikely that she'll be able to play that this year. Other suitable European spots may turn up later in the season.

Miss Henie is on her own this year following a split with Arthur Wirtz, who produced her shows for the past 16 years.

Leon & Eddie's Tourer

Leon & Eddie's, N. Y., will package a cafe unit for the road. It will open at the Thunderbird Hotel, Las Vegas, Nov. 8, and will work other Nevada spots before heading eastward. Harry Adler is agenting the package.

Unit will include Alan King, Crosby Sisters, the Talbots, Myrna Bell and a Kathryn Duffy line. Other acts still to be set.

MacArthur Too Tough As Cleve. Competition; Spike's B.O. Fades Away

Cleveland, Sept. 11.

Spike Jones and his Musical De-
ception gang had some trouble
getting their two- and three-a-day
schedules ironed out at the RKO
Palace, due to customer confusion
about performance time and also
because of strong competition of-
fered by General Douglas Mac-
Arthur last Thursday (6) on their
opening.

Street parade by MacArthur s-
phoned a crowd estimated at
250,000 away from film houses, virtually
killing attendance at Spike's initial show. "Mark of Renegade"
(Col) was given an extra showing
three in all, between stage perfor-
mances as a special accommoda-
tion for latecomers.

Originally Jones and crew were
slated to kick off their revue at 4
and 8:30, but there were so many
complaints from femme afternoon
shoppers about the late matinee
that showtime schedule was shifted
to 2:41 and 10 p.m.

When Palace puts on telecast
Robinson-Turpin fight tomorrow
(Wed) at 10 p.m. for \$2.40 per
ducat, Jones will move up his own
vaude shows to 2:31 and 6:50 p.m.
Although opening slowly, he
clocked weekend sellouts.

Habibi, N.Y., to Spring With Israeli Layout

Habibi Cafe, N. Y., sole showspot of Israeli talent in these parts, will preen for the season next Tuesday (18) with Mina Bern, an Israeli singing import, and Zamira Gon, interpreter of Hebrew dances. Other acts will comprise Irving Grossman and Dinah Goldberg, of the Yiddish stage.

Gieb Yellin, who conducted at the now defunct Diamond Horse-
shoe, N. Y., will handle the music
here.

Jamaica, L. I., Sets 10-Act 2-a-Day

The Jamaica Theatre, Jamaica
L. I., will embark on a two-a-day
policy Sept. 20. Al Rickard, book-
ing the house has lined up Burk
& Hollow, Linda Lang, Roy Douglas,
Jerry Gross, Ross Wyse Jr.,
Nora Toomes, Sharkey the Seal,
and Don Cummings for the opening
show. Two more acts are still to
be booked.

Although playing only two
vaude shows daily operation will
span the regulation length. The-
atre will open with a picture, go
into the acts, repeat the film and
then into another screen feature
for the supper show only to avoid
two successive showings of the
same picture. It's planned to have
an 8:30 top.

During the past season the
house has been a regular vaude
biver. In the summer it was a
subway circuit legit outlet.

Friars Honor Benny At Dinner on Nov. 9

Jack Benny will be honored at a
dinner tossed by the Friars Club of
which he is a long-time member, at
the Hotel Waldorf-Astoria, N. Y.,
Nov. 9. The occasion will be his
20th year in radio.

Milton Berle, Abbot of the club,
and Jesse Block are heading ar-
rangements for the dinner whose
proceeds will go to several chari-
ties.

AGVA-AFM Jurisdiction Feud In New Outbreak Over Hollywood Bowl Show

Toledo Arena Books

Toledo, Sept. 11.

Sports Arena here already has
booked several attractions for the
coming season, reports Andy Mul-
ligan, manager. They include
"Holiday on Ice," Nov. 1, "Skating
Vanities," February, and a circus
in January.

No contracts have been signed
for name bands, though several
are being considered. Guy Lombardo
did top 'bz at the Arena last year, followed by Horace
Heidt.

Las Vegas 'Variety' Mugg In Scrib Slugfest With His Publisher on Sinatra

Las Vegas, Sept. 11.

An unusual sidelight in Las
Vegas variety and newspaper cir-
cles developed this week when
Morning Sun columnist Bill Willard,
who's also the local VARIETY
mugg and Hank Greenspun, Sun's
publisher, started a column in
the merits of Frank Sinatra,
current at the Desert Inn.

In a guest column, Greenspun
slammed the singer from the view-
point of one stuck with a \$33 tab.
In the current offerings of Sinatra,
he found little to resemble the
performer of the rather distant
past, who had to make good every
time he went on the floor, and the
present Sinatra, who's getting
\$15,000 for this date.

Willard defended Sinatra on the
ground that styles change with the
times, and besides publisher
Greenspun hasn't offered anything
constructive in his writings, he
said.

Willard is currently in the
Flamingo floorshow as narrator in
several sequences.

Hollywood Sept. 11.

AGVA's flaring war with The-
atre Authority over jurisdiction of
benefits reached out in a new di-
rection when the vaude union
frowned upon a planned AFM Hol-
lywood Bowl benefit. Windjam-
mers have scheduled a shindig for
Saturday (15) at the Bowl with all
proceeds earmarked for the "Save
Hollywood Bowl Fund."

AFM has lined up such talent as
Benny Goodman, Leo Brown,
Johnnie Green and Andre Previn
and had made a pitch for Bob Hope
to emceé and Gordon MacRae to
starle. AGVA, which asked The-
atre Authority some weeks back
and warned its members not to ap-
pear at any benefits unless definitely
cleared by the vaude union, itself,
met AFM that it considered
the matter a jurisdictional
problem, pointing out that even
non-AGVA members come within
the vaude union's jurisdiction when
they essay stints which fall into
the vaude category.

AGVA suggested what it ob-
viously considered a concession to
permit the show to go on—that
AFM deposit in escrow a sum
amounting to 5% of the expected
gross from the affair, con to re-
main in the bank until all jurisdictional
problems in connection with the
benefit are solved.

Vaude union's flat warning to its
members not to appear in any The-
atre Authority or other benefit
without express permission already
has cancelled one benefit in this
area. Bob Hope delayed his an-
nual affair for the benefit of the
Cerebral Palsy Association rather
than get involved in the hassle.

Hickey Exits Arena Mgrs.

John Hickey has resigned as
booker of special attractions of the
Arena Managers Assn. because of
ill health. He will rest for a while
and make plans later this year.

Before joining AMA Hickey
booked several film cowboys on
personal appearance tours.

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ROXY, New York

Ort. 4 — STARRING at
COCOANUT GROVE
Hollywood



Pictures

"NANCY GOES TO RIO"—M.G.M.

"STELLA"—20th Century-Fox

"CALL ME MISTER"—20th Century-Fox

"MARRIAGE BROKER"—20th Century-Fox

Radio and T.V.

JACK BENNY SHOW—Radio and T.V.

ED SULLIVAN SHOW—T.V.

Thanks ED SULLIVAN for All of This!

8th

Picture Representative: MARK NEWMAN
Management: G. A. C.

Inside Stuff--Vaudeville

In arbitration of a salary tangle with bookers Beckman & Pransky, comic Red Buttons last week settled, as a compromise, for \$250 his row arising out of a date recently at the Concord Hotel. Kamesha Lake, N. Y. An earlier story gave the compromise figure as \$200. Buttons' usual salary for a resort hotel date is \$350 and over, depending on the hotel.

Johns Pransky, of the B-P booking office, which handles the Concord, put in a rush call for Buttons recently when it was thought that Joe E. Lewis would not be available for his booking at the Concord. Buttons was playing another hotel some miles away, and he was asked to double if Lewis didn't show. When he arrived, Lewis was on stage. He introduced Buttons, and the latter did his act, but B-P disputed Buttons' salary request of \$350 in view of the circumstances. The arbitration followed.

A. C. Ace Gorham, new president of the Society of American Magicians, faces one trick that is likely to baffle him. As president of the New Hampshire Taxpayers' Federation, he is expected to pull tax reductions out of the hat. Before turning to magic, Gorham was a vaude and film actor. He appeared in the original film version of "Birth of a Nation," played with Evelyn Nesbit in "Judge Not" and the heavy in "Down to the Sea in Ships."

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"The comedy act of Bobby Gillette and Shirley Richards . . . received solid responses . . . stopped the show."

GENE PLOTNICK,
Billboard.

PALACE, New York:
"Bobby Gillette and Shirley Richards bring on lots of laughs with their travelogue buffoonery . . . mirthful nonsense."

PHILIP STRASSBERG,
Daily Mirror, N. Y.

Just Concluded
PALACE, New York

Thanks to Bea Friendy

Direction: EDDIE ELKORT

Lew and Leslie Grade, Ltd., 250 West 57th Street, New York

Nancy's London Hit

London, Sept. 11.

Nancy Andrews opened at the ritzy Embassy Club Sept. 5 to packed room. She did eight numbers, including three encores, and scored one of the biggest hits at this spot in some time. Brought over here by Jack Hylton, she is booked for four weeks, with the Barnett Bros. and Abe Aronson, who control the Embassy, already anxious to extend her contract.

Miss Andrews has a bright future here for musicals, and will most likely be starred in one of the shows Hylton will be importing from America shortly.

Hadacol Beats Ky. Tax Rap Via Free-for-All

Louisville, Sept. 11.

The Hadacol Goodwill Caravan, Sen. Dudley J. LeBlanc's medicine show, played a one-night stand at Parkway Field, home lot of the Louisville Colonels, American Asan baseball team, last week (31) to a turnout estimated at 12,000. Headlining was Bob Hope, with support consisting of 14 acts, including Dick Haymes, Carmen Miranda, Candy Candide, Jack Dempsey, Minnie Pearl, Hank Williams, Sharkey and His Kings of Dixieland, Dorothy Durben Adorables, and "the tallest man in the world."

First announcement in local press stipulated two boxtops were required admission. Later ads stressed that one boxtop was sufficient. Night of the show, a half-hearted effort at collecting boxtops was made, but the bars were soon down, and gates were practically thrown open to one and all.

While the boxtop deal was exempt from Federal amusement tax, state tax authorities announced through the local press that the usual Kentucky admission tax would apply, based on a \$1.25 admission. Making the whole deal a free show proposition cancelled out the tax angle, and everybody was admitted boxtop or not.

State Revenue Dept. agents were stationed at the gates prepared to count the house for tax purposes when the management at the last minute decided to allow everyone in. The ruling was that free shows are not taxed. State said if boxtops had been collected, it would have been entitled to 11 cents on each.

While Hope was the headlined name, bulk of applause went to Hank Williams, whose guitar strumming and hillbilly vocals registered for top returns with localities.

Divena's Texas Display

Chicago, Sept. 11.

Divena goes into the Texas State Fair midway at Dallas Oct. 6 for 16 days and will head her own masquerade produced act.

Johnny Dugan, Music Corp. of America hooker, is negotiating for European and South American dates to follow for the femme exhibition.

Pitt, Mpls. Thievery

Pittsburgh, Sept. 11.

A sneak thief broke into the Carousel dressing room while the show was on last Wednesday night (3) and stole the purses of four members of the "China Doll Revue" troupe. Girls didn't mind losing the money so much as they did personal papers, among them birth certificates, union cards, address books and safe deposit keys.

Total cash missing came to around \$100. Kids inserted ads in the newspapers asking burglar to be kind enough to put the other things of no value to him in an envelope and mail to them at the club, but so far they've had no response.

\$60 Haul

Minneapolis, Sept. 11.

A thief invaded the ghoulish dressing room at the Alvin, local burlesque theatre, and removed \$60 from six purses.

Entrance was gained by climbing a fire escape to the second-floor room.

Shirley RICHARDS



THE
HOLLYWOOD REPORTER,
Cocoanut Grove, Los Angeles.

"Clever satire . . . providing something unusual in literary acts . . . superb."

RIVERSIDE HOTEL, Reno:

"Gillette and Richards . . . if you haven't had a good laugh recently you will get more than your share when this clever couple have taken their last bow."

RENO GAZETTE.

'Hectic 30s' Leads Set For Chi Blackhawk Run

Chicago, Sept. 11.

After more than 18 months of his "Roarin' '20s" playing to top business at the Blackhawk here, Don Roth, bistro owner, is bringing in the "Hectic '30s" starting Sept. 26. Mervyn Nelson again directs and writes the book. Ezra Stone is on production coordination, and original tunes are being done by Eva Franklin.

Cast has been picked from legit shows, with leads already chosen. Arlene Frank, from the St. Louis Municipal Opera, is the femme singer and Larry Lawrence, of "Two On the Aisle," male soloist. Gloria Evans, of "Lend An Ear," has the comedienne role, and pairs with Pat Hammerly, late of "Call Me Madam." Sammy Sparks, a Max Leibman alumnus, also does ensemble chores. Jack Friend, understudy in "Where's Charley?" and Martin Kraft & Co., late of "Three to Make Ready," complete the roster.

"Roarin' '20s" has a tour of hotels and theatres in the making, see Roth.

Hope, Maxwell Low Draw At Michigan State Fair

Detroit, Sept. 11.

Attendance at Michigan State Fair name shows in the Coliseum and rodeo shows in the grandstand is falling far behind the 1950 pace, according to general manager James Friel.

Marilyn Maxwell drew only \$13,700 in four days at the Coliseum. In eight days of a nine-day stand, "Wild Bill" Elliott and his rodeo took in \$35,900, compared to \$56,000 for the rodeo in nine days last year.

Friel also reported that revised figures showed Bob Hope grossed only \$9,000 in two days at the Coliseum. Friel had stated last week the take was \$13,800. He explained that the difference was caused by refunds for Hope's first show which was cancelled because of labor difficulties.

Coast TA Cuts Up A Melon of \$16,500

Hollywood, Sept. 11.

Theatre Authority, Inc., made a semi-annual distribution of \$16,500 to various actors' charities, bringing up to \$267,587.50 the total distributed by the organization's West Coast executive committee since 1938. TA is a non-profit group operated by the major actors' unions to supervise benefit performances.

The funds will be apportioned among the Screen Actors Guild, American Guild of Variety Artists (which aneked TA several weeks ago), Actors Equity Assn., American Federation of Radio Artists and American Guild of Musical Artists.

Chase Hotel, St. Louis, Goes Back to Names

Chase Hotel, St. Louis will return to name shows this season. Spot will open with the Xavier Cugat orchestra, Sept. 27, and follow with Margaret Whiting and John Sebastian, Oct. 18. April Stevens and George Gobel, Nov. 2, Sophie Tucker, Nov. 22, and Harvey Stone and Merry Macs, Dec. 3.

Chase eliminated shows last season after a dispute with the International Alliance of Theatrical Stage Employees. Tiff was settled this season.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 11. Joseph (United Artists) Phillips drew an ace clinic that gives him an all-clear to go back to work. He beat the rap in three years and will vacation in the downtown colony balance of season.

Louise (RKO) Harris, who was graduated here class of '49, in from N. Y. for vacation and annual checkup, drawing all-clear.

Harry (Slipfoot) Clifton, who beat the rap here in 1948, is now a columnist on the Lyons, N. Y., Republican.

City officials and civic and fraternal organizations showered William Chapman White with kudos for his recent article about Saranac Lake in the Saturday Evening Post.

Write to those who are ill.

HOLTZ PREPS VAUDEV LAYOUT FOR COAST

Bollywood, Sept. 11.

Revue-type vaude layout, similar to Ken Murray's "Blackouts" which ran here for seven years, is being mapped by Lou Holtz. He's currently scouting available theatres with an eye toward a fall opening for the show.

Holtz would topline as emcee and weave the several acts together. Show, as presently constituted, would be a local attraction only.

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SRO Concerts No Longer Index Of Vaude Pull, Bookers Say

Pop concert grosses are no longer a barometer of the pulling power of headliners in theatres, according to theatre bookers. Names that have essayed one-nighters at upped prices have had hit-and-miss records whenever they've been booked into vaude.

According to the talent packers, the reason many do well in the concert field is their appeal to special-

ized audiences. Latter can be pulled into a longhair hall for one night, but many performers will not hold up for a week's run.

An example is seen in the recent theatre tour by Billy Eckstine, with grosses not too high. Prior to that tour, Eckstine played a round of concert stands and did SRO business. Same holds true in the case of Spike Jones, who played Detroit on a two-a-day, policy last week. Jones did fair in that town, but was similarly SRO on the one-nighters.

Bookers say that the concert stands do not hurt subsequent theatre appearances in the same town, since the longhair halls aren't big enough to hurt. But a turnaway crowd is no guarantee that they'll draw in the longer stands.

'Alamo Jubilee' Folkery Set for San Antonio

San Antonio, Sept. 11. A weekly Saturday night western show, "The Alamo Jubilee," is to be staged at the Wrestlethon. Western and hillbilly names — local, state and national — will be presented on the series. There will also be "Search for Talent" contests.

Tesoff show will present Georgia Slim, Charlie Adams.

Judge' Wendell Corey Sez New Mrs. America Didn't Get Majority of Ballots

Asbury Park, N. J., Sept. 11.

Film actor Wendell Corey, who served as one of the panel of judges in the Mrs. America contest finals held Saturday (8) at Convention Hall here, charged that the results of the contest didn't represent the votes of the judges. Corey stated that he was able to find only one judge who voted for the announced Mrs. New York winner (Penny Duncan). He said that the majority had voted for Mrs. Central Florida.

Judging was divided into two groups. One set based voting on homemaking prowess, and the other based the pulchritude. Corey claimed that Mrs. Central Florida should have been credited with 23 ballots, and thus the crown. Show box panelists also included Roberta Quintan, Morey Amsterdam and Henry Youngman.

Bert Nevins, pageant's managing director, replied that Corey's charges were a publicity stunt and offered to open the ballot box. Nevins left for the Reading, Pa., Fair on the first leg of a tour with Mrs. America.

'Miss America' Gate Off In 'Draggy' A.C. Shindig

Atlantic City, Sept. 11.

In this resort's most colorful spectacle, Miss Utah, Colleen Kay Hutchins, 25, one of the oldest girls in the event, was chosen "Miss America" of 1952 in Convention Hall Saturday night (8).

Besides a \$5,000 scholarship award, she wins a new car and a galaxy of gifts, plus opportunity to pick up some \$35,000 to \$50,000 in cash next year.

Observers at the Pageant gave Bob Evans credit for a good job as emcee in his first year. Some said they missed the more colorful and dynamic Bob Russell, who will emcee the "Miss Universe" show on the Coast.

Pageant attendance was reported down slightly. Saturday night crowd figures were given as 15,000, with 7,000 on Friday night, and a shade over 6,000 for the Wednesday and Thursday night shows.

Schnozola Hits \$450,000 at CNE; 'Grandstand Follies' Take \$175,000

Toronto, Sept. 11.

Close to 15,000 raincheck holders plus new customers turned up last night (Mon.) for the extra performance of the Jimmy Durante show at the Canadian National Exhibition, this to replace last Wednesday night's (12) rained-out show.

Durante played to an audience of which about a third sat in the uncovered section of the 24,000-seat grandstand and the bleachers, under umbrellas, while the rest worked in a downpour and customers refused to leave.

Final show saw Durante in this

Leonidoff production packing up a smash close to \$450,000 for the 14 evening performances at \$2.50 top.

Rain dented overall CNE attendance by 24,000 under last year's figure, but still saw 2,600,000 turnstile clickers at 50¢ a head. George Hamid's daily afternoon grandstand vaude show at \$1 top easily grossed a big \$175,000 for the fortnight, while midway business was up 23% over last year for close to a \$2,000,000 gross.



Columbia Records

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Copacabana, N. Y.

Joe E. Lewis, Constance Moore, Peggy Ryan & Ray McDonald, Dale Nunnally & Ted Norman, McCaffrey & Susanne, Austin Mack, 8-Copa Girls, Michael Duran and Fernando Alvaro, orcha. songs, Joan Edwards and Lyn Duddy, played by Douglas Coudy, cos. James, Billy Livingston, Miss Berthe, orchestrations: Elliot G. Eberhard. \$3.50-\$4.50 minimum.

Joe E. Lewis—the "E" for "Empero" translation to punch up the "king of the nite club" in the house bill—is back at the Copacabana, which alone insures getting the velvet rope out of the mothballs. But Jules Podell and Jack Entratter have further insured things with a couple of good subnames in Constance Moore and Peggy Ryan & Ray McDonald, plus another tip-top Doug Coudy-produced floorshow. The results are socks.

It has class, pace, entertainment, distinguished costuming (an above-par job even for the usually stand-out Billy Livingston) and everything to underwrite a good \$3.50 minimum, money's worth (\$4.50 weekend). That tariff, of course, is mythical; the average check is nearer \$8-\$10, but worth it all the way.

Lewis remains the saloon phenomenon whose eccentricities are now such public property that he even lets them in on his ulcers. That means his drinks must be spiked with milk for a spell, and he can't do any Scotch-snatching off tables. But, per usual, he showers the ringers with a confetti of non-payout racetrack tickets, and his ribald repertoire remains consistently acceptable because only the pixie personality that is Lewis could get away with some of it.

The unsophisticates are perhaps a shade more unsophisticated, but Lewis' manner of doing his stuff with a cheer rather than a leer always gives him a Peck's Bad Boy appeal. Certainly some of it isn't for Elsie Dinsmore. Most of it is clever, and virtually all of it is topical. Parodies on "Live Till I Die," "Come On-a My House" that was inevitable, "I'm Late" and "Shadrack" are out of the latest, Lindy's Show and Radio City circles. "The Lower the Neck line the Higher the Hooper," references to Dagmar, a very shiny "Parakeet" number, "No More Women for Me" and jingles complaining "why don't British films have English titles, so I can understand the plot" round out his routine.

Lewis in the past had one or two more "cleaner" numbers which, perhaps, makes the accent on the spice in the present routine seem a little overboard. Mixing 'em up more might be a better idea. There's nothing wrong with "Shadrack," a racetrack parody, and for that matter the "neckline-hooper" number. In former years he paced his predilections for wine, women and horses in a somewhat better admittance. For the record, however, it should be stressed that Lewis could never be offensive, and he isn't now, what's more, only he could get away with it if he did go overboard. And when he cracked, "I'm not myself tonight—I'm sober," that's undeniable insurance. Per always, of course, Austin Mack is a sturdy foil at the Steinway.

A huge floral horseshoe draping two scratch sheets, came as an offering from an adoring management.

As for the rest of the show, Joan Edwards and Lyn Duddy have whipped up a good opener. "I Like It," that permits the chorus to shine. They sentillate also in one of Livingston's better costumings, an effective multi-colored, semi-quilted job.

Peggy Ryan and Ray McDonald immediately give the show fast pace with their offbeat hoofing technique. They throw away their impressions of dancing great, almost too lightly, but the authenticity of their stuff as they unnerf Pat Rooney, Eddie Leonard, Bill Robinson, Eleanor Powell and the Castles, rings the bell throughout. They are possessed of sizeable personalities and general appeal. Miss Ryan, who was long in Universal and other filmstudios, works madcap and is a good comedienne as well as a hooper, and the handsomely juvenile personality of her partner, Ray McDonald (also no Hollywood stranger), likewise registers. Miss Moore, also with a Hollywood background, is next. She registered better as she went along despite her overlong repertoire which has since been edited down (New Act).

"Child of Manhattan" is another production flash, this time accented in a semi-bustled, royal blue evening gown effect with pockets, which may set a sartorial vogue. Dale Nunnally and her vis-a-vis, Ted Norman, are excellent number-leaders, and McCaffrey & Susanne are the producers.

number-toppers. Latter are so effective as to warrant more important spotlighting in time. Suzanne is of the dancing Canarios family whence related to Rita Hayworth and with McCaffrey they're prominent in those fast-terping "Be Happy Go Lucky" TV commercials for a certain cigarette brand whose initials are certainly not Camels. Besides vocal-dueting with Miss Nunnally, Ted Norman also flashes a clarinet for the "Manhattan" number. The finale "Give a Cheer" is a cute seasonal topper-offer, in the football tradition, with the kids stripped of their evile sophisitication and perhaps even more appealing as teen-agers super-dressed for Saturday's heroics.

Carmen Miranda follows Lewis in eight weeks, her first Gotham nite in five years; it was at the Copacabana where she clicked in '46. Abel.

Ciro's, Hollywood

Hollywood, Sept. 2
Pearl Bailey, Dick Stabile Orch (B), Dante Varela, Rhumba Band, \$1.50-\$2 cover.

This should be a profitable fortnight for Ciro's. It's the first Coast stint in some time for Pearl Bailey, and the sepia stylist's delivery is not only tiring in the longtime Bailey fans, it's adding to the cult.

Deceptively languid air hides a bundle of energy that delivers a top show all the way, punched over with a savvy that constantly delights. Majority of the stuff unveiled here is new and she wisely lets 'em holler for such standbys as "Legalize My Name" and "Tired."

A singer with a good set of pipes, Miss Bailey isn't content merely to sing. She enhances each number with sly ad-libs that bring added chuckles. Josting terp stints she injects into a few of her numbers also win attention. Songalong currently runs the gamut from "Row, Row, Row" to "Diamonds Are a Girl's Best Friend," and each number has a few touches that enliven the lyrics.

Miss Bailey gets staunch musical support from Dick Stabile, back after a long absence. The maestro also paces his crew through the bulk of the dance chores with satisfying results. Rhumbatop is provided by Dante Varela's crew. Kap.

Desert Inn, Las Vegas
(PAINTED DESERT ROOM)

Las Vegas, Sept. 6
Frank Sinatra, Jay Marshall, Ruby Ring, Gene Griffin, Arden-Fletcher Dancers (B), Graham Forbes, Carlton Hayes Orch (11), no cover, minimum.

Plenty of controversy is flipping back and forth about the Sinatra stand at the Desert Inn, with customer opinions divided. Maitre d' will try for mercy during this fortnight, because tables are at a premium.

Controversy edges around those who scoff at Sinatra's voice goes off form a bit, and those who put him forward as being one of the greatest showmen seen in these parts. After waves of attendant publicity, and some of it not too flattering, a tendency has become fixed to swat "The Voice" before it has a chance to be really heard.

Sinatra displays marvelous ease while setting forth in some clever patter preceding his tunes. Works through succession of standards and a pop or two, until he bolts with a ditty he had a hand in creating, "I'm a Fool to Want You." Sunday punch is "Soliloquy," a seven-minute song dissertation that KO's the whole room, but good.

Repertoire also includes "When You're Smiling," "Hello Young Lovers," "Black Magic," "Crush On You," "All of Me," "I Concentrate on You," "My Blue Heaven," "I'll Never Smile Again," and "Come Rain Or Come Shine."

Jay Marshall's midway slot fills with sardonic wit as he gabs to accompany his mild hocus-pocus filigree. Topper is a gimmick whereby he makes a rabbit out of a couple of white gloves. Works thumb for mouth, motions and ventros a laugh provoking. "If I Had My Way" to wind up a winner.

Ruby Ring looks fine with her acrobatics. Walks up stairs in handstand and split. Atop this set piece, the blonde looker doubles over in some amazing pretzelings, whips up some fast spot walkovers, bolts with two-table spread and splits, arousing tablets to hefty palm-pounding.

Arden-Fletcher line continues previous exercises with two holdovers. Emcee Gene Griffin tosses in spark with intro gab, plus enlivening production romps with neat warbling. Sinatra himself pays high trib to backslapping by Carlton Hayes and windjammers who sound better than good. Graham Forbes slides in during his stint for all keyboard accomps.

Waldorf-Astoria, N. Y.
(STARLIGHT ROOM)

Vaughn Monroe Orch (20), with Larry Green, Zippy Talent, Moonmaids (4), Moonmen (4); Joan Holloway, Mischa Borr Orch, \$2 cover after 9:30.

In these times of erratic band business, when there are barely enough dates for a handful of the name outfits, Vaughn Monroe continues to stand out as one of the few who know how to merchandise his name into something more than just band meat.

One-nighters, location dates, radio, pix recordings and television have combined to make Monroe a staple commodity because of the impact he has made in all media. There was enough evidence of this at Monroe's opening show at the Waldorf Thursday night (6).

Monroe has an able aggregation of 20 musicians, including his own slide horn, plus two singing quartets, the Moonmaids and Moonmen. Plus which there is the irrepressible Zippy Talent, who steps up front from his sideman duties to contribute a couple of tunes, his noisy boy-wins-girl topper getting him of socks. Larry Green at the piano also gets the spotlight on several specialties, and he, too, is effective albeit doing one number too many. The overall combination of five sax, five brass, four violins and five rhythm, with the baritoning leader up front, is highly listenable in addition to being easy for the hoof. Monroe's catalog, as usual, leans to the softer melodies, as befits the Waldorf background, and the floor is constantly crowded. His bandmen are neatly attired in plaid dinner jackets.

Working in combination with his singing groups, and alone, Monroe is, of course, leaning towards his hit recordings. These include his "Sound Off" (with the Moonmen for an assist), and "Ballerina," two of his former top sellers. His "I Understand" is another ballad get-over.

Joan Holloway, blonde hooper, is not part of the Monroe retinue; she is reviewed under New Acts.

Mischa Borr's orch alternates on the stand and, as always, does a nifty job with the Latin beats.

Kaha.

Latin Quarter, Boston

Boston, Sept. 7
Sophie Tucker, with Ted Shapiro, Pierce Knox, Dale & Allen, Elna Laun Dancers (7), Dale Lester Orch (11), Zerde Bros., Continental Orch (4), no cover, \$1-\$1.50 Fri, Sat., minimum \$3.50 Sun Thurs., \$4-\$5 Fri., Sat.

Sophie Tucker priv'd the lid off Hub's nitey season last Thursday (6), when she pulled capacity big-hitter preem at the Latin Quarter. The ringers were there to see her, and she gave them the full Tucker treatment, which, to say the least, is solid.

Fabulous yet showgal pulls out all the stops to sock across her innuendo-packed sess, which included "Never Too Late for a Little Fun" and "When You're Living Too Fast," complete with asides, double entendres and some not so double. "Everybody's Coming to My Golden Jubilee" affords her opportunity to carbon, with the aid of a few props, such personalities as Richman, Durante, Cantor, Ted Lewis and Joe E. Lewis. Scores neatly. Winds with tearjerker, "Sabbath Candles," which with this particular set of ringers failed to score too strongly. As usual, Miss Tucker is accompanied by Ted Shapiro, who in addition to baritoning the house band serves as her straight man.

Surrounding bill is only so-so. Tees off with the Elna Laun Dancers, four boys and three gals in a couple of ballet routines, the best of which is a calypso bit.

Vibra-harpist Pierce Knox, ex-Horace Heidt winner, is okay in several numbers on the woodpile, which included "Smoke Gets in Your Eyes," "Lover" and the long-haul "Second Hungarian Rhapsody." Dale & Allen, newcomers here display very little in the way of comedy material, for tepid results.

Dale Lester ably handles the baton and splits customer assignments with Zerde Bros., Continental orch. Bit solid.

Hotel Radisson, Mpls.
(FLAME ROOM)

Minneapolis, Sept. 8
McCarthy & Dale, Shannon Bollin, Bob Bass Orch (8), no cover or minimum.

Combining fun and song, this unpretentious show chalks up a satisfactory enough entertainment score.

McCarthy & Dale during a lively session of foolishness. A past master of the record pantomime art, Mc-

Carthy also proves talented as a comedian generally, purveying gags and stories well. On his part, Dale impresses, as a first-rate foil and also displays considerable vocal ability when he's on his own away from the platters.

Undoubtedly realizing that record panto acts have been a dime a dozen and are usually passe now for such a class room as this, the pair wisely devote much of their time to other zany antics. When, however, they do take off disk favorites, e.g. Ezio Pinza and Mary Martin rendering "Some Enchanted Evening," their panto and clowning are so well conceived and executed that they disarm prejudice and cause patrons to discount the triteness. As a result, they emerge with flying colors even at this end of their endeavors.

Exhibiting a better than average set of pipes, vocalist Shannon Bollin does justice to "September Song" and other pop oldies. She infuses the proper amount of dramatics and feeling into her thrashing and cops well-earned plaudits.

The local Bob Bass orch plays the show and for dancing room well filled for supper show Saturday night.

Rees.

Village Vanguard, N. Y.

Shoshana Damari, George Hopkins, Clarence Williams Trio, minimum \$3, \$3.50.

The Village Vanguard is likely to have a monopoly on the Village intelligentsia cafe trade this season. With Cafe Society Downtown still closed, it's the major cafe of repute in that sector of town. But aside from any "monopolistic" situation, boniface Max Gordon has provided a headliner of considerable talent in Shoshana Damari, the Israeli singer who has achieved name status in many circles.

Miss Damari is one of the more interesting imports to hit New York. She's a sultry looker with pipes of great depth and feeling, and her tunes have a concert flavor. Her authentic folk numbers provide an Oriental atmosphere. She has built a big rep through earlier appearances at the Habibi cafe, and her opening resulted in a packed house.

Miss Damari's entries are from the folk and concert pieces of the new state. They sound representative of a new nation with centuries of tradition. The tunes are difficult to execute. The Hebrew and Yeminite songs have some half-tones that must be hit on the button to attain the intended effect. She's skillful enough to provide perfect renditions and her concertizing rates tremendous hands with this house. Gleb Yeflen does her piano accoms.

Other turn is George Hopkins, a young comic further discussed under New Acts. The Clarence Williams Trio, per usual, is excellent in showboating and dancapation. Joe.

Fairmont Hotel, S. F.
(VENEZIAN ROOM)

San Francisco, Sept. 8
Ted Lewis, with Paul White, Geraldine Dubois, Betty DeRuy & Marvin Young, Elroy Peace, Ben Yost Coleens (4), Sol Klein, Ted Lewis Orch (11); \$2 cover.

There is nothing that the Ted Lewis package needs to maintain its rating as a first bracket compote of entertainment. The timing, ease of presentation and tempo are all on hand as in years past. Also on hand are the nostalgia, the corn, the cliches, the hok and the pathos. It all adds up to a well-arranged hour of superior vaude-appeal which both the oldtimers and newcomers lap up with equal enthusiasm.

Working on a small floor, backed by his band, this first Frisco hotel room appearance for Lewis comes off with credit for itself throughout.

Show opens with the Ben Yost Coleens toasting in "Just a Bit of Heaven," followed by some Lewis intro chitter, and the sentimental "Be Yourself"—as much spoken as sung. It goes along with Geraldine Dubois in four numbers, including "There Are Smiles" and "After You're Gone," which are adequately accepted. Then squares off with a sock routine by Paul White smashing through with "Woodman Spare That Tree," followed by Lewis' great "Me and My Shadow" abetted by Elroy Peace and the four Yost girls.

Other items consist of "Tiger" (Lewis), "Manhattan Serenade" and "I Had a Dream" (Yost Girls), "I Never Count the Years" (Lewis), comedy tap (Paul White and Elroy Peace), "Whiffenpool Song" (Lewis, et al.) and the closer, "When My Baby Smiles at Me," with Lewis. As an encore, the saccharine "I'm Going Out Tonight," highlighted by local name appeal, clinches the evening's offering to a solid hand with everybody happy.

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Riviera, Ft. Lee, N. J.

Lena Horne, George DeWitt, Nico Bieber Dancers (8), Ralph Curtis, Sherry Stevens, Line (12), Walter Nye Orch, Pupi Campo Rhumba Orch, \$5 minimum.

Bill Miller's Riviera is introducing the cool weather season with a heat wave. Lena Horne again masterfully demonstrates that she's the tops in disarmingly turning a sweet voice—and a sweet tune, for that matter—into the lowest thing this side of Basin St. Best of all, it's done with such subtlety of style that it's not until you note the line and lassies panting that you fully realize Miss Horne has turned the trick. She could probably warble a Christmas carol and make it sound like "Frankie and Johnnie."

More than ever, too, Miss Horne has authority. When she steps on to that stage, she's it, and there's nothing going to distract the audience. No little part of that, of course, must be credited to the gal's native beauty, appropriately bolstered by stunning costuming and striking grooming.

Nature's given her plenty in both voice and looks, but the singer's not resting there. Her entire performance is thoughtfully prepared and carried out. That runs from making the most of her own charms to choice of numbers, to arrangements and to accompaniment. There's nothing off-the-cuff about the act and the tremendous palm-pounding earned by Miss Horne proves that care and thought are paying off.

Warbler is backed by her own piano, bass and tymb, which serve to lead the way for the house band. She also carries with her an offay quartet, who backed her on only one number the night she premeditated. That was "Frankie and Johnnie." The two boys and two girls, dressed in severe black, seemed like somewhat excess baggage in that she hardly needs this type of production support. They might, however, be welcome should the singer swing into theatre dates.

There's a nice change of pace in choice of numbers, which include standards and special material, but no current pops. Opening-night repertoire went through "From This Moment On," "World on a String," "What Love's Done to Me," "Island Down in the West Indies," "Across Tomorrow Mountain," "Deed I Do" and a flock of others when the crowd begged for more.

Miss Horne being the attraction is, boniface Bill Miller is wasting coin—and audience patience—on the extensiveness of the rest of the layout. George DeWitt, in the comedy spot, is overlong and fails to crack the ice. His mimicry of various croon boys and of ayeen radio shows is good, but in general the material fails to stir the house. He winds up with a bit of a twist by doing Dean Martin, and having a kid come on the floor who's a ringer for Jerry Lewis. A moment's clowning (using M&L material, incidentally) gives the turn a lift. Lewis' double is Sammy Petrillo.

Nico Bieber troupe, consisting of three boys and three girls, are on for a single dance number that's strictly routine. They possibly have some other attractive wares, but aren't getting a chance to demonstrate. The line of 12 girls—every one a tribute to Miller's eye for a curve—likewise does only an introductory turn. They're aided and abetted by Sherry Stevens, who has some extra-special curves, and Ralph Curtis as curtain singer.

Walter Nye, orch handles the show and terps well, spelled by Pupi Campo's solid rhumba beat. Herb.

Hotel Ambassador, Chi
(THE BUTTERY)

Chicago, Sept. 8
Christine Nelson, Ralph Rogers' Orch (4); no cover, \$2.50 minimum Fri and Sat. only.

After a year's absence from the Chi nitey scene, Christine Nelson, who last appeared here in the "College Inn Story" at the Ambassador-owned Sherman Hotel, is back as a single at the swank Butter.

Miss Nelson is a pixie comedienne who gags, clowns and sells her 40 minutes of songs, ranging from "Diamonds Are a Girl's Best Friend" to a stinging satire on models, "I'm the Before, Before the After." Latter number, although a showstopper, could be strengthened even more with a quick change from her attractive gown to a sloppy, ill-fitting costume.

In all, Miss Nelson's choice of material and delivery is excellent. She has good potentialities for both television and musicomedy.

While this booking is a sharp departure from the room's long-standing policy of a male singing pianist, the opening-night crowd was enthusiastic. It's almost a sure thing that Miss Nelson will be here for a long time, with the tables all occupied.

VARIETY BILLS

WEEK OF SEPTEMBER 12

Numbers in connection with bills below indicate opening day of show
 Letters in parentheses indicate whether full or sold week
 (P.M.) Pachon Marco; (I) Independent;
 (L) Loew; (M) Mca; (P) Paramount; (R) RKO; (S) Sto; (T) Twentieth; (W) Warner;
 (W.R.) Walter Reade

NEW YORK CITY

Music Hall (12)
 Fred Astaire
 Hal Norman
 Coleen, U.S. Lines
 Richard Stewart
 Helen Dodge
 Adrian Wager
 Helen De Vore
 John George
 Corps de Ballet
 Sam Gaskin
 Rochester
 Palace (12)
 Chorus men
 F & B Barre
 Naco Ann Gable
 100 to 100
 Paramount (12)
 John Morris
 Tom Alden
 Ray Malone
 Priscilla & Jim
 Elliott Lawrence (12)
 Frank & Jim
 Marjorie
 Marmon
 Marmon South
 Carol Lamp
 Arnold Shultz
 John Walsh
 Buffalo (12)
 Franklin Laine
 Wells & Fays
 Clark Drew
 Morton Morton
 Gary (12)

CHICAGO

Chicago (P.M. 14)

Merle Oberon

Patti Page

Johnnie Ray

Doris Day

House Reviews

Palace, N. Y.

Three Buddies, Ross & Ross, Albenier, The Fontaines (3). Baby Shoff, Roberto & Alicia, Penny Meroff (2). Nicola Paone, Milton Douglas. **The Denvers** (2). **John Albert House Orch.** "Mark of the Renegade" (U), reviewed in **VARIETY** July 25, '51.

Novelties and standards are merged for the Palace's current setup. As per recent weeks, there's nothing extra-special on tap; just a good bill with a Technicolor film.

Two veteran comics and one newcomer in the humor line are spotted five-seven-nine in the continuing 10-act professional. Next-to-closing, Milton Douglas, earns his quota via fast-shooting gags and large repertoire of mother-slaw jokes. The big guy also takes off on a neat philosophic ride while pursuing the "Sunny Side of the Street" route.

Other young oldtimer is Benny Meroff with patter, multiple instrumentation, a Ted Lewis hat juggling stint and little bits of everything. One of the good everything's is his tall, well-stacked femme whose 's a doesn't hurt Meroff's miscellaneous chores.

Bobby Shields, a new comic in these parts she's out of Boston, is reviewed under New Acts; ditto Ross & Ross, bag punchers; Nicola Paone singer, and the Three Buddies, Negro tapsters, who open.

Albenier is a good mystifier with his black and white baby chicks. Uses two men from audience for comedy production which includes extracting the poultry plus coins from their persons.

The Fontaines, two males and a female, are deft across featuring the girl's holding. Big stunt has her in a bold backbend to snare a giggly light from prone partner. Her supported midair split is also good for a mitt.

Roberto & Alicia are smart flamenco hoofers, complete with heel-clicking and castanets. A number sans accompaniment is particularly well conceived.

Hal Denver tees off with whiplapping and rope twirling, but it's the knife and tomahawk, hurling with Frau Olga as target that wins. During one stunt she's hidden behind paper and he's blindfolded. Finishes with flaming hatchets to blonde target.

Tru.

Casino, Toronto

Toronto, Sept. 7.

Connie Boswell, Frankie Marlowe, Four Evans, Buddy Lewis, Paul Revere and His Toy Boys (3). **Jimmie Cameron, Archie Stone House Orch.** "China Corsair" (Col).

Frankie Marlowe, a competent comic, is back at the Casino for a quick repeat following his recent local success with the Bob Crosby unit. On that occasion, **VARIETY** paid tribute to Marlowe's comedy delivery, but pointed out that he was staying on too long, that the theatre management was chiding him for throwing the bill off time balance; that he was too enthusiastically and, with ill taste, intruding himself on Crosby and other acts that were therefore intriguing the cash customers. Marlowe is doing it again, despite warnings.

This time, when caught, he was so anxious to get on stage that he came out and interrupted a moving death scene in the climax of the feature film with yells to the projectionists to "turn the thing off" because he was "rarin' to go" and the customers had paid to see him. Marlowe then went through his Bob Crosby unit act seen here a few weeks ago; repeated his opening twice over for a few latecomers who had missed his entrance.

In his swift propulsion to local marquee billing, Marlowe should cease staying on too long, particularly when he persists in upsetting time schedules and interferes with the appearance of such a fine artist as Connie Boswell, on whom wearied customers were lamentably walking out. Weekend plan of fed-up management was to have Miss Boswell come on next to closing and have Marlowe follow for his overtime stay, out of which he can't be talked.

Otherwise, it's another neat bill that Murray Little has assembled. Connie Boswell is on in full-stage silver and blue set, with house band tiered, for a medley of "Smiles" songs, her whistling interludes, her terrific "Basin Street Blues" and "Old Smoky," plus her piano work and two beautiful costume changes done onstage in cute strip-tease chatter. Despite long running time of bill, Miss Boswell has to begin.

All to enthusiastic response, the Four Evans score on the comedy tape of Marietta and her brother Les, the softshoe and clog routines

of their youthful-looking parents in white tails and toppers, plus a rousing quartet family finish.

Buddy Lewis also has no difficulty in his salesman pitch, his impersonations of stage and screen stars; ditto Paul Revere and his little people in their clever acrobatics and clowning, with Marlowe following for his pratfalls, bumbles into the aisles and the orchestra pit; his insults to individual members of the audience, the management, the house band's alleged lack of musicianship, his hurling of impediments. Once again, Marlowe can stay up there if he takes management advice and stops being too stage-strut.

Mr. Stone.

Apollo, N. Y.

Buddy Johnson Orch (12), with **Elin Johnson, Arthur Prysock & Meyers & Walker, Roy Douglas, Baby Serungs, Timmie Rogers, North of the Great Divide** (Rep).

This is one of the best integrated bills the Apollo has come up with in some time. Blending of comedy, song and dance comes across with such results and punchers seemed eager for more at third show opening day (7), despite overtime running time of 89 minutes.

Shug gets off to a frenetic start with the Buddy Johnson crew dishing out a solid arrangement of "Super X." Comprised of five reed, seven brass, two rhythm and maestro at keyboard, each displays top musicianship hyped by expert stage savvy. Throughout several instrumental Johnson and his sidemen move and play with a rest that projects. Such numbers as "Chicken Gumbo," a calypso, and "Huckleback," a fast-paced jive, get top reaction.

Ella Johnson, the leader's sister, handles a pair of vocals neatly. "Till My Baby Comes Back to Me" and "I'm So Glad" show her mellow piping qualities to advantage. Arthur Prysock, a good looking, well-constructed chap, works through his set for plenty of effect. His modulated baritone on "I, Cry" and the old Larry Clinton tune, "My Reverie," indicates that he's ready to step out alone in the male vocalist sweepstakes.

Meyers & Walker comedy-terp team in the opening slot are listed under New Acts. Roy Douglas, okay ventriloquist, sustains comic mood despite some weak material. Windup, which has him grappling with the dummy in attempt to pack the latter in a suitcase, is seek showmanship. Changes in pitch as he opens and closes the suitcase, when the dummy is packed in, get hefty mits.

Baby Serungs, who appeared here only two weeks ago, is next-to-closing with her sexy body wriggling tempos that wrap up the house. She gets plenty of wolf howls throughout the scorching 10-minute.

Timmie Rogers winds up the layout with his well-timed patter and semi-topical special song material. Rogers works fast in his monolog turn and projects enough enthusiasm in his specialty songs, mostly penned by himself, to overcome shortcomings in material. His warm personality comes through easily, and he captures house in closing session as he mingles with punchers in front rows, bringing them up front for some frantic dance hits.

Earle, Philly

Philadelphia, Sept. 8. **Joe Thomas Orch, Wynonie Harris, Lil Green, Faz & White, Erroll Garner Trio, "Hurricane Island"** (Col).

The Erroll Garner Trio, which winds up the new Earle vaude, is in sharp contrast to the other musical segments of the bill, which offers the Joe Thomas orch, the lusty-voiced Wynonie Harris and the equally throaty blues singer, Lil Green.

Garner's nicely modulated pianistics make for a quiet close compared to all the jumping and rocking preceding him. But if spotting the trio this way doesn't furnish a strong curtain, the group gets the best reception and most attention.

Popular here through recordings, as well as nitery appearances, Garner doesn't even bother to announce his numbers, and solid applause greets the opening measures of "I Cover the Waterfront." The trio piano, bass and drums are heard in "My Heart Stood Still," "Gypsy in My Soul" and "The Nearness of You."

Joe Thomas and orch are mounted on stage for the opener, and stay on throughout except for the Garner act. Paced by the master's sex, the crew kicks off

with a jump medley, and then Thomas really scores with his six-man combo for solo-filled and rhythmic arrangements of "Castle Rock" and "Fish Tail." Lil Green, sheathed in silver lame, draws whistles as she comes on, and she projects in blues style such salty items as "I Want a Good Man Bad in the Dark" and "We're Going to Rock this Joint."

The comedies due of Faz & White, partly because they are the only non-musical act on the bill and mainly because they have some amusing, and relatively fresh material, score neatly. They try a little dance and even a patter song, but they register best with their banter, particularly a parrotics routine, which gets good laughs in spite of its subject matter.

Wynonie Harris, also highly regarded by Earle audience, receives a big welcome. Harris' style is very jazzy, although somewhat lacking in variety. He breaks it up with "Don't Roll Those Blood Shot Eyes at Me." Gag.

Oriental, Chi

Chicago, Sept. 6.

Xavier Canto Orch (17), with **Abbie Lane, Judson Morgan, Lou Barracino** (2), **Dickie, P. G. Green, Otto Bolivar, Diablotto, Jose Bethancourt, "Pringle Against O'Hara"** (M.G.).

Despite the fact that the Oriental is passing out currency to three acts this week, Sherman Hayes and the relief group, Xavier Canto may be one of the few bands extant that's worth the extra nut. It's likely that everyone will walk away pleased this week, from management to Latin aficionados to burlesque habitués who walk in by mistake.

Cugat is staging his venerable hip-and-thigh show to plenty of response, though it's improbable that any of it will be new in payers.

Cugat does his standard clowning, tosses off duds at the sidemen and occasionally rips off a violin passage. Rest of the show is fast and furious. The gals, Abbie Lane and Dulcinea, put on a perpetual motion exhibition with their nonstop footwork.

Los Barrancos lad and bass mambo team does its raucous tempos with more gusto than talent.

Routines for the most part are carried out in sloppy fashion. Canto's apparent highness and lively dancing get them across easily however.

Comic Johnny Morgan needs material urgently. In his case the lack of fresh banter is particularly unfortunate, since he has the mug, the delivery and the timing to be a top-rung comic. His maid, a hokum handbanging bit, gets over soundly, but his preum quips are either borrowed or old.

Abbie Lane's progress, as a singer has been virtually zero since she joined Cugat. In fact, there's a slight regression—her stage savvy, gestures, delivery and phrasing all could be worked over.

"Say Si, Si" and a novelty tune, "Coconuts," are her best efforts and get her over adequately. Her chirping aside, gal is a welcome addition to any band via her nifty gait and high miraculous torso.

Balance of the Cugant managerie is topnotch. Tamborinist El Gringo gets plenty of spark into short turn, and Otto Bolivar keeps pace with his volatile warbling of "Hawaiian War Chant." NBC musician Jose Bethancourt does an outstanding marimba turn, and both Dulcinea and Diablotto provide plenty of cveapal on the stand.

Cugat orch is impressive on two Latin instruments in the warmup.

Mel.

Chicago, Chi

Chicago, Sept. 7.

Meredith Old, Pitchin (13), **Bunny Briggs, Romeo Vincent, Brian Farmon Orch**, "On Moonlight Bay" (WB).

After last week's Milton Berle-Dagmar bill, this house refreshes with one of the weakest layouts of the summer. Partly responsible was the slowness opening day (7) was the absence of seat-holders. Those in attendance sat on their hands for the entire 55-minute bill, emerging from their date only for clearer Bunny Briggs.

As past performances have proved, this B&K flagship cannot bag a vaude show in favor of its flick with any measure of success. This week the lack of a potent marquee draw is far and away the biggest handicap.

Headliner Romeo Vincent is a hometown boy and makes a strong bid to cash in on the fact. Despite this, his name doesn't register in the Windy City, and his standard safe material, which he purrs for 20 minutes, doesn't register either. All things even, Vincent's a pleasant enough comic.

(Continued on page 61)

Met.

Three Buddies

Tap Dancing

3 Mins.

Palace, N. Y.

The Sepian Three Buddies provide a good tap-teasing warning for the Palace's current bill. They have rhythm and style, and each member shows up well in the solo challenges.

In a nifty finish they operate treadmill fashion as their appendages bear strob and sparks. A hard-working trio who should gi

places 41-42.

True.

New Acts

JOAN HOLLOWAY

Dancing

7 Mins.

Waldorf Astoria, N. Y.

Joan Holloway, formerly of Hollywood Sisters, is a refreshing blonde dancer who shows off to advantage in a room where solo acts, especially dancers, invariably have tough going. There is no raised platform here.

Costume and costumed天然, she shows fine gait and clear taps in her opening number, and then does an interpretive dressing-up bit that is cute and is an attempt at doing something that takes her out of the line of being just another dancer. After a few moments on the floor, her manager comes to get her off, and she should do something to it in check, perhaps a shorter haircut would do it. But otherwise, Miss Holloway gives good account of herself. Edna.

MEYERS & WALKER

Comedy-Dance

15 Mins.

Palace, N. Y.

Meyers & Walker, Negro team, dish out a brand of comedy and tempos that limits their appeal to a moderate-priced vaude. Displaying a sort of "Matti and Jeff" quality, team opens fast with some okay tempos but slows down as they wear into overtime. Gait is marked by vintage material and frequent segues by Walker, the tall one, into a swish routine.

True adds some comic values to turn when they bring on a beat-up vibraphon for a zany interpretation of Lionel Hampton. They close to a good fill in a jitterbugging bit that shows some top-speed stepping. Walker dances, in this one, sans pants, but in red stockings to get some added ticks.

MARY MAYO

Songs

14 Mins.

Le Rubis Bleu, N. Y.

Mary Mayo, who has done tele and is on the Capitol roster of singers, is making her first nitery stand here. She has the makings for the nitime circuit.

Miss Mayo has warmth, delicacy and charm plus a voice that encompasses more than the ordinary range. In addition, she has looks and personality to qualify her for the short spots, though she must get a more sapient, tune selection. And she requires simpler arrangements. But with Miss Mayo indicates bigtime possibilities. Joe.

ROSS & BOSS

Bag Punching

6 Mins.

Palace, N. Y.

This bag-punching duo—Lanny & Margie Ross can dress any situation niftily. They not only excel in orthodox punching via fists but recruit elbows, feet, knees and noggin, hitting the leather from all angles and positions.

When seemingly through with their multiplicity of destruction chores, the male surprises with a five-bag setup in which he tattoos the objects swiftly in various directions, using knees, head and hands. His attractive partner contributes skillfully to the prelin routines with rhythmic work. Their victimity receives a solid hitting. True.

NICOLA PAONE

Songs

10 Mins.

Palace, N. Y.

In his initial Palace appearance Italy's Nicola Paone earns a nice score for himself via the vocal-guitar route. At one point he discards guitar for flute. His voice is biggish, but some of his intro patter and interpretations seem a bit precious.

Some of his numbers are in what appears natural Italian accent others in straight mother tongue. Present songling is mostly special beans slanted to those who savvy the language, also the mannerisms. A more familiar library would help. "Donkey Serenade" windup is Anglo-Italian, a neat vocal exercise.

True.

ROBBY SHIELDS

Comedy-Song

9 Mins.

Palace, N. Y.

This youngster does a bit of everything—impressions, tempos, singing. Takeoffs on Ink Spots and Frankie Laine derive some of its bits via byplay with pitmen. Similarly, his "Cumbachero" is audience participation stuff.

"Flag Mop" windup brings a costume change, and here too, the och supplies the noise. His pleasant, engaging manner, but should build his act independently before essaying so much offstage construction. As it stands, just a nice act.

True.

THREE BUDDIES

Tap Dancing

3 Mins.

Palace, N. Y.

The Sepian Three Buddies provide a good tap-teasing warning for the Palace's current bill. They have rhythm and style, and each member shows up well in the solo challenges.

In a nifty finish they operate treadmill fashion as their appendages bear strob and sparks. A hard-working trio who should gi

places 41-42.

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<p

Granite State Barns End Best Season; Hubbard' Big at Westport; Other Bits

Manchester, N. H., Sept. 11.

Summer theatre season just closed in New Hampshire was the best financially since the first strawhat establishment, 20 years ago. Producers reported that most of the owners showed a profit during the past season, and that natives and summer vacationists alike flocked to see shows of N. Y. calibre, with film stars coming to the Granite State to appear in a number of the attractions.

One of the newer establishments, the Lake Region Playhouse in Gilmford, used not only a high-priced visiting star policy, but also a roadshow system which brought in Broadway players. Gerald Newmark, manager of the Playhouse reported that one of the most popular presentations during his profitable season was "Brigadoon," which drew some of its support from the Gilmford village church choir.

New Hampshire's original oxen, Francis Cleveland's 21-year-old remodeled country store in Tamworth, the Barnstormers, recorded a profit, although Cleveland, son of the late President, said the volume was somewhat less than in past seasons because of what he described as "resistance to luxury spending."

However, in Keene, Beatrice Booth Colony reported that the Keene Summer Theatre had gone decisively in the black for the first time since she and her husband, Alfred Taylor Colony, opened the establishment back in 1935. Mrs. Colony attributed the improved situation partly to a revival of musical shows. One of the final presentations at the Keene Theatre was "Heaven Comes Wednesday," an original musical play by Gordon Jenkins, which attracted packed houses.

Much attention was centered on the new Raymond Summer Theatre, founded by Mrs. Susan B. Hutchinson, 76-year-old widow of a steel company executive. She had New York casts for such Broadway hits as "Born Yesterday," but also made room for promising young talent from New Hampshire. "We had a bad season," Mrs. Hutchinson reported, "but we don't consider it the grave of an idea—just the first rung on the ladder."

The Merrimack Players in Concord had a 33% increase in business during the past season, with 90% of the patronage coming from New Hampshire people. Manager Betty Lou Frouset reported she prefers the resident cast system over the package show plan.

Everett Austin, owner-director of the Windham Playhouse, reported that his 1951 business chalked up a record.

"Hubbard" \$11,350, Westport

Westport, Conn., Sept. 11.

"Kin Hubbard," co-starring Josephine Hull, Tom Ewell, June Lockhart and John Alexander, final bill of the '51 season at the Westport Country Playhouse, rolled up a hefty \$11,350 on the week's tryout engagement. Gross is considered exceptionally good for this time of year, as many Westport summer residents make the trek back to Manhattan Labor Day weekend.

Play closed Saturday night (8) to have certain revisions made in the script by author Lawrence Riley. If these are accomplished, Tom Ewell and Philip Langner, who own the rights to the script, hope to bring the play to Broadway.

"Susan" \$15,100, Boston

Jean Bennett wound up her strawhat tour in "Susan and God" with a whopping \$15,100 at the Boston Summer Theatre last week, setting an all-time record for the 12-year-old outfit. Opening night Monday (3) took in a record \$2,160. Manager Lee Falk already has asked actress to return next season for a two-week engagement.

Miss Bennett has had several winter legit offers, which she's turned down because of TV and pic commitments. Alfred de Llaige wanted her to tour in "Bell, Book and Candle" and Richard Krakeur sought her for the London company of "Affairs of State." She was also approached by Clifford Hayman for a Judith Kandel script, to be staged in N. Y. by Michael Gordon in January.

With her daughter, Melinda Markey, playing with her, Miss Bennett appeared in "Susan and

God" in seven theatres this summer, including La Jolla, Ivoryton, Newport, Princeton, Marblehead and Boston. Show set house records in all spots. Miss Markey is being considered for the new Clare Boothe Luce play to be directed by Eddie Dowling.

'Home' \$5,000, Olney

Olney, Md., Sept. 11.

Len G. Carroll in "Home at Seven," which opened cold at the Olney Theatre past week, never caught on with the public, racking up a low \$5,000 for the week. Though the second lowest take of the season, strawhat management broke even, thanks to a favorable percentage deal with star Carroll.

Though the Sheriff whodunit was unanimously panned by local drama desks, performances, particularly that of Carroll, was just as uniformly kudos. With fall definitely in the air, however, this was not enough to launch a newcomer at a theatre 20 miles from Washington. Future of the show, a British import, will be decided after next week's run at Bucks County Playhouse, New Hope, Pa.

Carol Bruce in "Pal Joey" opened tonight (11) to a fair advance, which is expected to build after the score is in. The country theatre anticipates sellouts for its final two weeks—return of Jessie Tandy and Hume Cronyn in "Fourposter" next week, and preem of the '51 version of "Music in the Air" starting Sept. 23.

Arden \$8,300, Grist Mill

Andover, N. J., Sept. 11.

Eve Arden in "Here Today" rang down the curtain for the season at the Grist Mill Playhouse here with a whopping \$8,300 gross for the week, topping by some \$500 the highest previous week in the Grist Mill's two year history.

The Grist Mill, a 786-seater in northwest New Jersey managed by Robert E. Perry, played a 15-week season this year, three more than last. After a slow start, boxoffice business picked up sharply around the end of June to hit several high spots during the summer. Previous banner weeks this year were "Brigadoon," Burgess Meredith in "The Silver Whistle," "Pal Joey" and Clare Luce in "Streetcar."

'Mabel' \$11,200, Salt Creek

Chicago, Sept. 11.

Marshall Migatz wound up his first season at Salt Creek Theatre, Hinsdale, Ill., with holdover week of "Miss Mabel" with Lillian Gish. It was only \$200 below the season's top grosser, the opener "Glad Tidings." With extra Labor Day matinee and night, silver was jammed at almost all performances. Show did \$11,300.

Migatz is talking about an earlier season next year and will try to include more tryouts. Many of his biggest grossers were pre-Broadway dry runs.

Malden Bridge Winds Up

Malden Bridge, N. Y., Sept. 11.

The Malden Bridge Playhouse, which originally planned to close its season Sept. 23 with Rose Franken's "Soldier's Wife" as the final opus, dropped the curtain Sunday night (9) after the 10th tryout performance of Richard Kirk's drama, "Behind the Badge." Manager Walter Wood said that a number of the youthful company had obtained theatre positions or made other fall-winter commitments, and that it wouldn't be possible to cast "Soldier's Wife" up to the strawhat's standards.

Lateness of the season, unfavorable weather and the shattering of other area summer operations were additional factors in the decision of Wood and his wife, Eunice Osborne (director). The Playhouse, a converted barn, held productions for two weeks this season. Top was \$2,40.

Booking Lack Darkens

D.C. Gayety Two Weeks

Washington, Sept. 11.

Following its single week pre-Broadway engagement of "Love and Let Love," which opens its season next Monday (17), the Gayety Theatre will go dark for two more weeks, due to lack of bookings.

Town's sole legit then reopens Oct. 8 for a fortnight of Edward G. Robinson in "Darkness At Noon," to be followed by two weeks of "Kiss Me, Kate." Then Nov. 5, it has one week of Jose Greco's Spanish Ballet scheduled, followed by two weeks of "Moon Is Blue."

Arden's sole legit then reopens

Albany Court Cuts Down Playhouse Assessment

Albany, Sept. 11.

Malcolm Alterbury's Playhouse is assessed for 1952 tax purposes at \$71,000. The city had fixed the figure at \$91,000, but accepted a court-ordered reduction to \$71,000. Most of the other properties in the two-block downtown area, where the city proposes construction of a city office building and auditorium, are assessed at court-reduced valuations.

Mayor Erastus Corning told Albany last spring that he could proceed with plans for a fifth stock season. Work on the new building will not start for at least a year, and possibly longer. A Chamber of Commerce poll showed a majority of members opposed to the site.

Ownership Hassle May Stymie Showing of Hit Ballet Number at Met

Action brought in N. Y. Supreme

Court last week may affect presentation of a ballet, "Le Jeune Homme et la Mort," which was the big hit of Ballet Theatre's Broadway run last season, and is regarded as the troupe's biggest draw this year. Company is due to open a N. Y. run at the Met Opera House Sept. 20, with "Le Jeune" as one of the opening night features. Ballet, a grim, powerful work about Death leading a man to hang himself, stars two French dancers who are guest stars with the troupe, Jean Babilee and Nathalie Philip part.

Action was brought by Roger Eude, former director of Ballet des Champs Elysees and currently manager of Theatre des Champs Elysees, Paris and Artists Associates, a French dance group, against Ballet Theatre Foundation and several individuals connected with Ballet Theatre. Eude claims ownership of "Le Jeune" which was first staged by Artists Associates on tour in France in March, 1951. Eude says he commissioned choreographer Roland Petit, librettist Jean Cocteau, designer George Wakhevitch and the late Christian Berard (as costumer) to do the work, and that it was never authorized for performance here.

Eude asks for a permanent injunction to restrain future "Le Jeune" performances at the Met, as well as an accounting for performances given by Ballet Theatre last spring.

John Onysko, Ballet Theatre's controller, in reply stated that the work is owned not by Eude but by Cocteau and dancer Babilee, who authorized its performance here; that plaintiff's motion is defective, that plaintiff set forth no property rights and no terms of contract with the quartet mentioned; that Ballet Theatre had had no direct word on the matter from the plaintiff in Paris, who had ample time to get the proper affidavits presented. Onysko saw something strange in Eude now trying to stop the "Le Jeune" presentation two weeks before the season's opening.

Justice James McNally reserved decision on the suit. Ballet Theatre advises that it hasn't any plans for replacing "Le Jeune," and doesn't plan settling with Eude.

Ballet Theatre has cancelled one of the three premieres set for this month at its Met Opera House, N. Y., engagement. This is "Manecilhia," South American ballet

choreographed by Madeleine Rose, one-time chief choreographer of Teatro Municipal, Rio de Janeiro. Mme. Rose came to N. Y.

with her husband about 10 days ago and has been working on the number for a week. She had set it physically, ready for rehearsals, when BT's management decided it would be unsuited, and cancelled it.

Announcement of the choreog's coming to N. Y. caused quite a stir in Brazil last season. Her present plans are uncertain.

Arden Artists Theatre Sets November Season

Wilmington, Sept. 11.

Artists Theatre, Inc., winding up a successful strawhat season this week at nearby Arden, is set for a four-week stock season in November at the Playhouse.

Director Windsor Lewis decided on plan after getting pledges of support from his summer patrons. Only show set definitely is "Detective Story."

Inside Stuff—Legit

Richard Aldrich, who operates four summer theatres in Massachusetts, says that this season has proved to him that his big houses, at Dennis and Falmouth, must operate on the star system to survive. "The public would rather see a play featuring a famous star—who may not necessarily be a good actress—than a better play by a good cast without stars," he said. Aldrich, now in the Navy on intelligence service, visited the Cape last week for the season's windup, and discussed the situation. He said he had planned an experiment at one of his houses, of good plays with good casts but without stars, hoping to build up a permanent resident company. Few people came, but when they had guest stars, the theatre was jammed. "So next summer we shall run completely on the star system at both theatres. If a star is willing to come ahead of time and rehearse for a week, good; we'd rather have it that way. If a star wants to bring virtually her entire cast and arrive only in time for a Sunday night rehearsal and to check on our props and scenery, all right, too."

Aldrich hopes to be out of Navy service in two or three months.

Mary Morris, now on the faculty of the Carnegie Tech Drama School, was paged last week by Judith Anderson for the role of the nurse in "Medes," just a few days before troupe was to plane out for Germany and an engagement at the Berlin Arts Festival. Part was to have been played by Blanche Yurka, who withdrew from the company at the last minute, and Miss Morris, who had previously done the Greek tragedy in summer stock, took over with only a couple of rehearsals. Tech granted Miss Morris permission to make the trip inasmuch as it meant that she would miss only the pre-opening entrance technical exams at the Drama School.

Music Circus at Sacramento, operated by Russell Lewis and Howard Young, started its season badly, but wound up much more favorably. Outfit lost about \$2,000 weekly for the first six weeks, but the shows kept building. Finale, "Annie Get Your Gun," gave producers an operating profit of about \$7,000. Season, as a result, ended with enough of an operating profit, so that they were able to retire about 10% of their original \$30,000 permanent investment. Producers not only plan making event a permanent affair, but are pondering a limited spring or fall season next year in some other part of California, perhaps in the Los Angeles area.

Tough 'Mandarin' Ballet Looks New City Center Hit

As chief attraction of its new fall

season, the N. Y. City Ballet gave its first premiere last Thursday (6) at City Center, N. Y., in "The Miraculous Mandarin." Choreographed by Todd Bolender to Bela Bartok's music, with libretto based on Melchior Lengyel's story, the work is a grim, gripping thing, and has all the earmarks of a hit.

Brutal story isn't for the squeamish, and lack of strict dance patterns won't please ballet classicists. But Bartok's vivid, descriptive score and the sheer animalism of the libretto make it standout, so that even those who don't like the work, either for its subject matter or dance treatment, have to admit its impact.

The "Mandarin" yarn has had its official troubles, being barred twice from production in Europe since its inception. Bolender's dance version follows the story line, with some easing up on the sex and lust angles. But story is still essentially that of a gang of hoods, led by a sex-ridden femme, who meet an unusual victim in a Chinese mandarin. Latter's lust for the dame is so powerful that it survives beatings, even a hanging. Only when the femme softens, to satisfy the mandarin's desires, is the latter made mortal enough to succumb to the gangster's mug-gings.

Choreography is uneven and thin in spots, and the story is mimed rather than danced. Melissa Hayden and Hugh Laing portray gang leader and mandarin with vivid ferocity. Alvin Colt's unusual ladder-like steps decor and Jean Rosenthal's lighting add much to the effectiveness, while Leon Barzin leads the orchestra in a resounding performance of the powerful Bartok score.

As to Coast bookings, Libidins

'Pan' Tour Being Booked Despite Its Late Start; Brisk Bidding on Coast

Touring production of "Peter Pan," starring Veronica Lake and Lawrence Tibbett, has its first six weeks definitely set, from Oct. 10 to Nov. 24. Six weeks in California are lined up to follow, with plans for a return then to Chicago and Detroit, where the show did well last season. Show is being pencilled in by David Libidins, indie concert manager and booker whose forte is ballet bookings.

Although he started booking late (on Aug. 3), Libidins expects a full season of dates, till the end of April. Signing of Tibbett to appear opposite Miss Lake has stirred up a lot of interest, according to Libidins, especially in longhair and educational circles. Universities have been putting in bids for the show. U. of Indiana at Bloomington, with 3,800 seats, inked for three nights. Peter Lawrence, show's sponsor, wants big auditoriums instead of legit houses. Show is a very heavy one, too big for one-nighters, and Libidins' problem has been to set weeks and split-week stays. Lateness of booking, he says, has limited him to leftovers of big auditoriums, already signed for other events.

As to Coast bookings, Libidins claims three outfits are currently vieing for "Pan" in L. A. and Fresno, the Shuberts and UBO for the Biltmore and Curran, the Philharmonic for L. A., and a third party undisclosed. Tour is to open Oct. 10 in Baltimore, at the Lyric (a concert hall).

U.S. Trio Heading Cast For Aussie's 'Moon' Bow

"The Moon Is Blue," with a set of U. S. leads in June Dayton, Dean Harens and Blaine Cordiner, is due to preem in Australia, for J. C. Williamson Theatres, at the Comedy Theatre, Melbourne, Friday (14). Play was directed by John Casson, son of Dame Sybil Thorndike and Sir Lewis Casson. This is Casson's first Aussie stint, on a two-year pact with Williamson. He's to stage "Kiss Me, Kate" for them in January.

Also set to preem Friday, at the Theatre Royal, Sydney, will be "September Tide," starring Evelyn Laye and Frank Lawton. Engagement will run eight weeks, with the duo then appearing at the same house in "Bell, Book and Candle."

"Worm's Eye View," which has run almost 12 months in Melbourne and Sydney, closes at the Theatre Royal, Sydney, today (Wed.), and is set for an extensive tour of New Zealand. William Hodge and Bobby Mack head the cast.

"Brigadoon" opens at the Theatre Royal, Adelaide, Saturday (15).

'Fledermice' Rivalry Tinkles On As Equity Troupes Prep Tours

Two "Fledermice" are set to flutter around the countryside, with settlement of the Equity-American Guild of Musical Artists hassle and the D. C. segregation problem. A special touring company of "Die Fledermäuse," assembled and now being rehearsed by the Metropolitan Opera Assn., has been definitely booked for 18 weeks, starting Sept. 24, with another 10 or 12 weeks likely to be booked. A second "Fledermäuse" troupe managed by concert impresario Sol Hurok will make a nine-week tour of the east and south in the fall, opening Oct. 15 in Hartford and closing Dec. 16 in Boston.

Fight between Equity and AGMA for jurisdiction, which Equity won, and the D. C. hassle over segregation, which brought about switch of the Met troupe's Washington booking from Loew's Capitol vaudeville to the indie Gayety legiter, haven't exhausted interest in the two troupes, exploitation or publicity-wise. The twins will be passing each other on tour, one sometimes beating the other into a town. The Met's troupe will have a couple of Met names, although the principals have never sung at the Met. The Hurok company, however, will have an ex-Met name (Irra Petina) in its leading role.

The merry rivalry is likely to produce some unforeseen situations or complications, such as occurred last April in Boston, when the regular Met Opera troupe was on tour. Met general manager Rudolf Bing found it necessary to write a letter to a

(Continued on page 60)

Sabinson Affair Leaves Hard Feelings in Wake; Union Sets Precedents

"L'Affaire Sabinson," settled last week when producer Herman Shumlin was allowed to employ Lee Sabinson as company manager of "Lace On Her Petticoat" for "the duration of the run," has left some hard feelings; it felt not to have settled certain problems clearly or completely, while setting up some interesting precedents.

Affair was completed by agreement last Thursday (8), signed by Shumlin, the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers, ATPAM, had refused originally to take Sabinson into the union, when Shumlin sought this action under the union's "new blood" contract clause. Various reasons were given for this refusal, with the real ones never officially stated. Week before the play's opening, the ATPAM threw a picket line in front of the theatre (Booth, N. Y.) for eight hours, preventing truckers union members, who wouldn't cross the line, from unloading incoming scenery.

Precedent was set by virtue of this picket line, it being the first time in a quarter century that such a threat against a manager had been actually brought into being and the first time such a threat had been carried out against so sensitive a setup as a new play opening.

Although the picket action prevented truckers from unloading scenery, it isn't as well known that members of the stagehands union were inside the theatre, awaiting such scenery, and got paid for their time. Shumlin only paid the regular hauling bill, even though the

(Continued on page 58)

Pitt Legit Due for Late Getaway; Only 1 Show Set

Pittsburgh, Sept. 11. It's beginning to look as if the Nixon will have its latest legit opening in years this season. Nothing definite in sight yet until around the end of October, when Fredric March and Florence Eldridge come in with Lillian Hellman's "Autumn Garden," although Gabe Rubin, operator of the house, expects a couple of others to break before then.

Season is bound to be better than the 1950-51 one, when the Nixon, formerly the Senator, which took over when the old Nixon was torn down, had only a total of 19 weeks.

Olivia Picks Male Lead As 'Candida' Tour Jells

Ron Randall, has been inked to play the part of Morrell opposite Olivia de Havilland for the season's tour of "Candida," which Thomas Hammond will present. Casting is now going on for other parts.

Show, opening in St. Louis Oct. 8, will next play Kansas City and work its way to the Coast, where it will open for three weeks in Fresno Nov. 26. It will then work back, to open in Chicago Jan. 7. Hammond also plans to present the play in N. Y. next April 14 for four weeks.

Norris Houghton will stage, with Donald Oestlager doing sets and Motley the costumes. Joseph Moss will be general manager, and Maurice Turet will go out ahead. Tour will be mainly under Theatre Guild auspices.

2 Cincy Shubert Houses for Sale

Cincinnati, Sept. 11.

J. J. Shubert, in a letter Friday (7) to Noah Schechter, resident manager, ordered the sale of the Cox and Shubert Theatres. Schechter made immediate contact with leading local real estate firms. He placed values of \$750,000 on the 1,300-seat Cox and \$1,000,000 on the Shubert, which seats 2,100.

The Cox, a legit house, was acquired by the Shuberts from the George B. Cox estate. The Shubert, converted from a YMCA building, is under lease to Mid-states Theatres, exhibitors headed by Robert (Bid) Libson and Maurice White, and has been dark for six months.

Shubert's order followed his recent visit here, when the musicians, stagehands and ticket sellers' unions asked him for 10% wage boosts on new contracts from Sept. 1. Union reps said the old scales were unchanged for several years.

Shuberts have been renting the 2,500-seat indie Taft for musicals in recent years and playing dramatic shows in the small Cox. Also available for rentals is the 2,100-seat indie Emery auditorium.

Thus far no local bookings of road shows for the new season have been announced.

Westport Ends OK Season; More New Plays Good Sign

Westport, Conn., Sept. 11.

The Westport Country Playhouse, winding up its season last weekend (8), reports that business this summer was fairly good, "perhaps not quite as good as last year, due to the general decline in summer rentals this year."

Otherwise, report is bullish. Developments this season indicate a resurgence of theatre throughout America," strawhat management felt. "More new plays were being done in the summertime and fewer recent Broadway hits, which is probably a good thing."

The strawhat found no difficulty getting scripts; "there seemed to be a large number of good new scripts," it advised. It also noted a large number of good package shows touring the barns.

The star system didn't seem to worry Westport as much as other localities. "The star system seemed to be, if anything, a little less stringent than in former years," it declared.

Frisco Original

San Francisco, Sept. 11.

San Francisco's Repertory Theatre has optioned "Ticket to Nowhere," original by Arndt Giusti, for October production.

"Room Service," with Harry Gibson, Ray Ford Barnes, Fred Gaddette and Stanley Weese, will open at the Repertory Theatre, directed by Robert Eley, Thursday (13).

What Price Originality

Ivy Tower Playhouse, strawhat at Spring Lake, N. J., last week gave the premiere of a comedy-mystery titled "Birds of Prey."

An old lady, obviously very much impressed by Esther Jane Lovell's performance in the lead, was overheard saying, on leaving the theatre: "She was really excellent. She must have been in the original cast."

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Legit Bits

Special performance of "Stalag 17" will be presented by men of the U. S. Naval Training Command, at Bainbridge, Md., next month, through courtesy of Jose Ferrer, co-producer of the Broadway hit. Barnet Biro, PNL, will direct. Before being recalled to the Navy, Biro was stage manager of the N. Y. company of "Streetcar" and an actor in the Katharine Cornell production of "Antony and Cleopatra."

Harry Howell appointed stage manager. Harold Anderson, assistant stage manager, and Clarence Taylor company manager, for Richard W. Krakeur's production of "Faithfully Yours," starring Ann Sothern and Robert Cummings.

Jacob Ben-Ami sailed last Friday (7) from N. Y. on the African Endeavor to start a tour of 24 weeks in South Africa with "Death of a Salesman," beginning in Cape Town. Same day, another "Death of a Salesman" troupe, featuring Duncan Baldwin, trekked up to Bridgeport to start its tour.

The First Drama Quartet, consisting of Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, will give a one-night stand at Carnegie Hall, N. Y., Oct. 22, in Shaw's "Don Juan in Hell." In lecture-reading style Laughton staged the presentation.

Marshall Jamison, casting director for Leland Hayward, rehearsed the "Mister Roberts" company, headed by Ted Andrews, which starts another season's tour at Bridgeport tomorrow (Thurs.). Clarence Jacobson is company manager and Bev Kelley press rep.

Barbara Baxley to have the lead ingenue role in "Out West of Eighth." Otto Preminger bought "The Koenig Masterpieces," comedy by Herman Wouk, who wrote "The Traitor." William Hellinger optioned "The Delicate Line," play by TV writer Mark Trachtenberg. Jack Landau to do sets for "Buy Me Blue Ribbons."

Diosa Costello back to N. Y.'s "South Pacific" after five-week absence. Masa Williams substituted. Jan de Hartog has written a new ending for "Fourposter," the Hume Cronyn-Jessica Tandy star. James Young to tour in "Moon Is Blue" in the Barry Nelson role. Dion Allen joins "Saint Joan." Will Kuluva quits cast. Added to the Palace Theatre, Chi., boxoffice staff are Harold Barber, who moves over from the Harris, and John Lowery.

Lee Strasberg, recently returned from Israel, where he staged some works for the Habimah Theatre, spoke of his Israeli impressions, and current trends in the theatre there, at a press conference in N. Y.

James T. Hughes, replaced Sam Stratton as advance man on the Met Opera Asan's touring "Die Fledermaus." Harry Benson is company manager. Agreement between League of N. Y. Theatres and Assoc. of Theatrical Press Agents & Managers last weekend brought permission for Herman Shamin to employ Lee Sabinson as company manager of "Lace on Her Petticoat" for the duration of the run.

Sylvia Davis off for tour as femme lead in "Death of a Salesman."

"Kiss Me, Kate" opening simultaneously in Stockholm and Copenhagen Friday (14). Karl Bernstein handling press on one-night stand Oct. 22 of First Drama Quartet in "Don Juan in Hell" at Carnegie Hall, N. Y. Boris de Tanko and Dr. Maurice Bach, authors of "Miracle on Front Street," drama about Haym Salomon, to be presented by de Tanko and Andrew Billings in pre-Broadway tryout in Philadelphia in late fall.

"Happy Time" slated for a road tour by Rodgers & Hammerstein.

Dane Clark signed for lead in Arthur Carter's "The Number," formerly titled "The Pay-Off," which Paul Vroom and Irving Cooper are producing. Yvonne Adair back to her original role in "Gentlemen Prefer Blondes," as Shari Conway leaves "due to nervous fatigue." Miss Adair will stay for first four weeks of the Chi run, which begins Sept. 20, Miss Conway resuming Oct. 18.

David Burns to succeed Ray Walston as "Luther" Billis in national company of "South Pacific," now in Chi. Richard Rodgers & Oscar Hammerstein 2d honored Friday (7) by the Broadway Assn., receiving certificates which read, "for their great contribution to the American theatre. They have enriched the lives of countless millions with the beauty of their ideas, words and music."

Mary Hunter back in N. Y. over the weekend from Dallas, where she directed a full season of musicals. Helen Richards out ahead of the First Drama Quartet. Ned Armstrong back in N. Y. after 10 weeks in New Mexico and Arizona.

Brandeis U., Waltham, Mass., is establishing a school of Creative Arts, with composer-conductor Leonard Bernstein as director.

Cliff Dunstan into "Out West of Eighth" . . . "The Halloween Bride," play by Phillip Pruneau, premiered at Arena Theatre, Rochester, N. Y., last Thursday (6).

Irene Mayer Schneck back from Coast yesterday (Tues.) after a three-month stay . . . Roger Rico out of N. Y. "South Pacific" Saturday (8) with a sore throat. Webb Tilton substituting . . . Alan Schneider back in N. Y. after a summer at Houston . . . "The Primrose Path," with Ethel Shutta, which he staged is now in its fifth week and breaking box records. Next assignment is a show for Arena Stage in Washington where he did "Glass Menagerie" last spring.

Ordered three weeks ago by his doctor to give up smoking, Carlton Miles, ahead of "Death of a Salesman," has a new prop to save explanations with local drama critics who don't know he had given up the weed. Inserted in a holder, the simulated cigarette glows, and few spectators note that the "cigarette" always remains two inches long.

An "Oklahoma" troupe left Saturday (8) for Europe, to appear at the Berlin Arts Festival for two weeks, Sept. 12-18, at the Titania Palast, and Sept. 17-22 at the Corso Theatre, as part of the American National Theatre & Academy program. Cast includes Celeste Holm, Patricia Johnson, Ridge Bond, Mary Marlo, Henry Clarke, Walter Donahue, Jerry Mann, Owen Martin, Judy Rawlings, Henry Austin, Valentin Froman, Philip Cook and Josephine Andrews. Peter Davis will be conductor. Peter Davis, general manager, Warren Caro, coordinator, and David Sidney Weinstein, stage manager.

A "Medea" troupe left Sunday (9) for Berlin to give five performances at the Hebbel Theatre, Sept. 13-17. Cast is headed by Judith Anderson, supported by Henry Brandon, Mary Morris, Bruce Gordon, Hugh Franklin, Douglas Watson, Don McHenry, Marian Seiden, Emily Lawrence, Lulu Claire, James Noble, J. K. Emmet and Lita del Porto. Party included Guthrie McClintic, show's producer-director, Stanley Gilkey, general manager, Charles Strakach, company manager, and Windsor Lewis, stage manager.

Opening night of "Oklahoma" at the Titania Palast in Berlin tonight (Wed.) will be broadcast in its entirety over RIAS (Radio in American Sector); TV excerpts will be telecast at subsequent performances from both the Titania Palast and Corso Theatres via RCA, arranged by the ECA; and several song-and-dance sequences will be shot by Welt in Film for distribution in newsreels.

Joan Bennett and her daughter, Melinda Markey, arrived in N. Y. last weekend after winding up their strawhat tour in "Susan and God" in Boston Saturday (8). They'll be in Gotham all week before heading west.

Ron Randell planned in from the Coast to begin rehearsals for his role opposite Olivia De Havilland in "Candida," which opens a tour in St. Louis Oct. 8 . . . "Susan," Alex Gottlieb-Steve Fisher comedy at the Circle Theatre, Hollywood, closes down Sunday (16) while cast rehearses conventional staging format for an Oct. 1 bow at the Geary, San Francisco. It's being done as a central-staging offering at the Circle.

Understudy Ray Shaw subbed for Allan Jones for one performance of "Guys and Dolls" at the Philharmonic, Los Angeles, when the star was temporarily felled by an allergy attack after taking a B-shot.

Allen Boretz will produce his own comedy, "Out in Left Field," on Broadway later this season, with Teddy Hart toplining.

Allen Martin, Jr., who played Bibi in "The Happy Time" at the Plymouth Theatre, N. Y., last season, is recovering from typhoid fever at the New York Hospital . . . Bernard Paul Kieler has been named director for the Galveston Little Theatre, succeeding Adrian Hall, who recently resigned. Kieler was assistant director of "Heaven Help the Angels" on Broadway.

The Dallas Little Theatre will begin its new season Oct. 22. Group's December play will be "There Was an Old Woman," original script by Dallas playwright Kathleen McCoo Bouldfield. The play will be directed by John Hanby . . . Margo Jones has set a third premiere during the coming season of Theatre '51, in Dallas. It is Irving Phillips' "One Foot in Heaven," from the novel of Hartnell Spence.

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'Billy Budd' Still Boff In 6th Boston Stanza

Boston, Sept. 11.

Success of "Billy Budd," now in its sixth week at the Brattle Theatre, has been as outstanding that the company's plans for presentation of "Midsummer Night's Dream," an rehearsal for five weeks, have been postponed indefinitely. House, seated at a \$2.40 top with seating capacity of 460, has pulled capacity box each week during its first five weeks, with the exception of Labor Day week, when it fell below its usual \$4,500. There is a possibility that it may be held for three more weeks, result of solid word-of-mouth reaction.

Downtown legit season opened Monday (10) with "Remains to Be Seen," Lindsay-Crouse comedy at the Colonial for a three-week stand.

'Guys' \$53,500,

'Annie' 38G, L.A.

Los Angeles, Sept. 11.

Labor Day weekend exodus cut slightly into the grosses of the two musicals that comprised Los Angeles' only legit offerings. Decline was not severe enough in either case to dent the red ink.

"Guys and Dolls," in its sixth week at the 2,670-seat Philharmonic Auditorium dipped to \$53,500, still very good. "Annie Get Your Gun" racked up \$38,000 at the 4,400-seat Greek Theatre for its second, eighth-day week. Cooler weather kept the tally at the ozoners below hopes, although still profitable.

"Ice Follies of 1952" opened its 25-day stand at the 6,000-seat Pan Pacific Auditorium with a record \$40,000 for its first three days.

Only newcomer this week is "The Beaustone Affair," British shocker, which makes its U. S. debut at Las Palmas Theatre.

WEDDING GOOD \$22,000 IN FIRST DETROIT WEEK

Detroit, Sept. 11.

The legit season got off to a fast start here, with "Member of the Wedding," starring Ethel Waters, drawing a good \$22,000 in its first week at the Cass.

Total take was held down by Theatre Guild subscription, and should be heavier in its current second round. Critics of all three dethroned gave the play laudatory reviews.

Show Boat' Hits 22 1/2G, Toronto Season's Peak

Toronto, Sept. 11.

With near-capacity for seven performances, the holdover of "Show Boat," the theatre-in-the-round version racked up \$22,500, to top the previous week's \$21,000. This is the biggest gross of the 11-week summer season of legit shows introduced in Toronto June 21 by Leighton Brill as producer and Ben Karsner as director.

At a \$3.40 top, the under-canvas setup seated 1,640 at midtown Dufferin Park, with show being the season's windup.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Borscht Capades" (R) — Hal Ziegler, prod.; Mickey Katz, dir. and star.

"Darkness at Noon" (D) (road) — Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Faithfully Yours" (CD) — Richard Krakeur, prod.; Richard Whorf, dir.; Robert Cummings, Ann Sothern, stars.

"Fledermaus" (O) — Metopera, prod.; Garrison Kanin, stage dir.; Tibor Kozma, mus. dir.

"Glad Tidings" (C) — Harold Bloomfield, prod.

"Kiss Me, Kate" (MC) (road) — Subber & Ayers, prods.; John C. Wilson, dir.

"Moon Is Blue" (C) (road) — Aldrich & Meyers, prod.

"Music in the Air" (MC) — Reginald Hammerstein, prod.; Oscar Hammerstein, 2d. dir.; Dennis King, Jane Pickens, Charles Wininger, stars.

"Out West of Eighth" (C) — Burr & Pearson, prods.; Marc Connolly, dir.

"Twilight Walk" (D) — Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

"Remains to Be Seen" (C) —

"Saint Joan," (C) — George Brundage, prod.

"South Pacific" (MC) —

"The Number" (formerly "Pay-Off") — Shubert, Oct. 23.

Strawhat Reviews

Home at Seven

Olney, Md., Sept. 7

Richard Skinner & Evelyn Freeman play a transvestite with a transvestite presents this of pleasure in three acts by B. C. St. John. Leo G. Carroll features Madeleine Clive. Staged by William Miles. Setting by Settala. At Olney (Md.) Theatre. Sept. 4-31.

David Preston

John Spivack

Major Watson

Mr. Peterhouse

Peggy Dulman

Inspector Hemingway

John W. Austin

Many plays have successfully negotiated the ocean voyage from Britain to Broadway, but it's hardly likely that R. C. Sheriff's "Home at Seven" will shake off its mail order, although it did fairly well on the London boards last year.

Despite a really slick performance by star Leo G. Carroll, the tempo of this one seems all wrong for Yankee tastes. Too much happens offstage and too little on-stage. The idea is good, but the play never gets going after a neat first act.

It's about a money bank clerk who arrives home one evening to discover that he has been missing for 24 hours. He finds he has apparently offered 24 hours of amnesia. Then he learns that the safe of the social club of which he is treasurer has been rifled, and that the club steward—whom he always disliked—has been murdered. Suspicion points to the bank clerk, played by Carroll. A quiet introvert, he believes he must be guilty. That's the first act and it's well done.

But nothing much happens in the next two acts, except for attempts to convince the audience that the real thief and killer may be one Major Watson, played by Leo Chizzell, who is president of the social club, and who appears intent upon planting the guilt on Carroll. In the end, Scotland Yard in the person of actor John W. Austin, quietly and inconspicuously pins the rap where it belongs—on a man who was mentioned briefly in the play and who never appears.

The amnesia, theft, murder, real villain and practically everything else take place far from the vision of the audience, which gets it all second hand via a lot of talk onstage. It makes the spectators feel they must be in the wrong place, since all the play's action is happening elsewhere.

"Home at Seven" goes on to the Bucks County Playhouse for a lot of rewriting and reworking. John Golden who would like to bring it to Manhattan, will make his decision on the basis of how it shapes up in Pennsylvania.

It's a pity there isn't more meat on this bone because Carroll's interpretation of David Preston is one of the better things seen in these parts this year. Madeleine Clive, who plays his faithful wife, seems a little lost in her role at times; but Chizzell does a lively job as Major Watson. Austin is smoothly efficient as the very British and very sympathetic Inspector Hemingway. Doris Patstan does a nice bit as the London taproom proprietress who wanders in to the play in the final scene, to relate the details of what happened during Carroll's offstage amnesia.

Louie.

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Because we are manufacturing a new tent the Music Circus Tent atop Music Mountain, Lambertville, N. J., is up for sale. Tent is in A-1 condition, fire-proof, revolutionary design with only two poles in the entire tent. Size—14' x 100', 9' side walls, round ends. Gear and tent complete, no stakes. Tent has been erected three times and taken down twice, and is fourteen months old. It is now on view playing to capacity houses at Lambertville, N. J., and also in Paramount's new short titled "Music Circus." Delivery date—Oct. 16. PRICE \$6500. Write St. John Terrell, Music Circus, Lambertville, N. J., or call Lambertville 951.

Heaven Come Wednesday

Keene, N. H., Sept. 8

Alfred Taylor Colony & Beatrice Booth Colony presentation "in association with the New England Festival" is to be made by Gordon Jenkins, lyrics by Tom Adair, music by Reginald Lawrence. Producers Paul Mann, Paul Urene, June Estes, James Andrews, Elizabeth Parrish. Directed by Gordon. Musical director, Joseph Wood. dances and musical numbers, choreographed by Al Adair. Bookings setting: William A. Allison, Al Keene (N. H.) Summer Theatre, Aug. 20-31.

Beatrice Booth Colony
Paul Mann
Jeanne Estes
Edna Baldwin
Jean Stapleton
B. H. Calhoun
Hal Fowl
James Andrews
John Farnham
Jimmy Farmer
Kenneth Renner
Elizabeth Parrish
Grace Jike
Marc Raven

With drastic rewriting of book, this pleasant folk musical, which boasts a professional score by Gordon Jenkins to charming lyrics by Tom Adair, could be a Broadway possibility. Despite acclamation with which local theatregoers greeted the show, it's completely unsuited for the big-time as it stands, bogged down at many spots in a welter of wordage and earthbound characterizations.

Basic gimmick is the havoc caused in a New England farming town in 1851 by religious fanatics who induce the entire community to believe that the world is coming to an end on a specific day. Townsfolk discard property and wreck family relationships in a frenzy to assure themselves of heaven when the day of jubilee arrives. When the earth fails to blow up at appointed time, all realize the necessity of living lives sanely, decently and without superstition.

Several tunes with commercial possibilities highlight the show—notably "Hagfoot," "Strawfoot," "Heaven Come Wednesday," the mildly suggestive patter song, "The Lord Will Provide," "When the Whole World Knows What We Know," "The House on the Hill," and "I'll Keep Doin' What I've Been Doin'."

Herbert V. Gellendre has directed smoothly and with real feeling for situations, but is hampered by the book. Paul Mann gives a vigorous performance in the role of Rev. Ezekiel Hallet, prophet of doom. Marc Raven is standout as Craig Ike and Paul Uken is first-rate as a skeptical farmer who resists the salvation-bound mob. June Erickson, Jeanne Stetzel, James Andrews and, brunet looker Jacqueline Stephens contribute effectively. Area.

Birds of Prey

Spring Lake, N. J., Sept. 4

Reg. John Powers & Robert Wylie production of comedy mystery in three acts by Howard Richardson and William Blaikie. Author John Correll features Richard Venture, Grace Powers, Joan Potter and Paul Roehling. At the Tower Playhouse, Spring Lake N. J., Sept. 3-31.

John Richardson
Howard Richardson
John Correll
Grace Powers
Joan Potter
Paul Roehling
Richard Venture

"Birds of Prey," new suspense comedy by Howard Richardson and William Blaikie, has some chilling moments and some funny ones, but falls short of being anything more than a lightweight diversion. As a mystery, it starts weakly, builds rapidly in a fast-paced second act and then fades away to trite melodramatics in the final five-minute wrapup.

As a comedy, its humor is centered around the character of an apparently mad millionaire, but all the real and apparent eccentricities the authors afford her cannot sustain the comedy phase of the play. It's an interesting piece while it holds together, but "Birds of Prey" will have a hard struggle making the Broadway grade.

Play involves the attempts of a thoroughly unlikeable young poet and his calculating mother to secure the fortune of an eccentric, middle-aged beer baroness. The plan is for the poet to marry her

—she's in love with him and believes him to be in love with her—get her power of attorney and have her committed for insanity. The plan is facilitated when it is discovered that she had been convicted some 20 years before for the murder of her husband, and after pleading temporary insanity had been committed to an institution and subsequently released.

The plan runs smoothly until immediately after the wedding, the poet's greed gives him and his mother away. But with a situation full of potentialities, the authors provided a trite ending that wraps up a dozen or so loose threads into a garland of clichés. Instead of something upbeat, the play becomes merely routine.

Chief merit of the work lies in its characterizations. Lola Buchanan, the heiress, is a middle-aged lush who refuses to realize she's past the flower of her youth. She lives a life of loneliness but invents a family and society friends to impress her few acquaintances. Yet, for all her tomfoolery, she's shrewd and ruthless when the occasion demands.

Comedy relief of the play is provided by Lola's fumbling attempts at being the girl about town. But she's a sometimes pathetic, sometimes menacing and always interesting character. Esther Jane Correll does an expert job in a trying role, being at times funny, at times frightening and at times absolutely mad.

As the poet, Richard Venture is convincing in his malevolence and degeneracy. Grace Powers scores solidly as the unrelentingly scheming mother. Joan Potter is competent as a girl detective who provides a love interest with Venture, but obviously isn't the detective type. Paul Roehling is good as an elevator operator, but both his and Miss Potter's roles are superfluous, and eliminating them entirely would have quickened the pace of a very talky first act.

Sam Wren's direction is generally capable and especially good in the fast-moving second act. The living room set by Frank J. Rinaldi, Jr., is substantial and in keeping with the mood of the play. Lighting and other production values are uniformly good. Chas.

Indpls. Murat Holding 13 Weeks Open for Shows

Indianapolis, Sept. 11

Prospects for the legit season here are based largely on a total of 13 weeks' playing time which the Murat is holding open for road shows that may become available, according to Cecil Byrne, president of Theatre Productions, Inc., which operates the house.

First thing definitely in sight here is "Autumn Garden," slated for Dec. 31-Jan. 2, although Byrne is holding the last two weeks in November for "South Pacific," in hopes it will take either or both.

Other shows on schedule, all after first of the year, are "Guys and Dolls" (Jan. 14-19), "Country Girl" (Feb. 4-6), "Member of the Wedding" (Feb. 23-27), "Moon Is Blue" (Feb. 28-March 1) and "Mr. Roberts" (May 5-7). But season could open week of Oct. 7, which is being held, if something turns up.

Current Road Shows

(Sept. 10-23)

"Death of a Salesman"—Victory, Providence (10); Aud. Worcester (11); Bushnell Aud., Hartford (12); Academy of Music, Northampton, Mass. (13); Erie, Schenectady (14-15); His Majesty's, Montreal (16-23).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (16-23).

"Kim Me, Kate"—Shubert, New Haven (16-23).

"Love and Let Love" (Ginger Rogers) (tryout)—Forrest, Philadelphia (10-15); Gayety, Washington (16-23); Reviewed in VARIETY, Aug. 29, '51.

"Member of the Wedding" (Ethel Waters)—Cass, Detroit (10-15); Erlanger, Chicago (16-23).

"Mister Roberts" (Tod Andrews)—Klein Aud., Bridgeport (13-15); American, Pittston, Pa. (17-18); Capitol, Pottsville, Pa. (19); Lyric, Allentown, Pa. (20); McCarter, Princeton (21-22).

"Moon Is Blue"—Harris, Chicago (10-23).

"Paint Your Wagon"—Shubert, Phila. (16-23).

"Saint Joan" (Uta Hagen) (tryout)—Shubert, New Haven, (13-15); Plymouth, Boston (16-23); original production with Winifred Lenihan, reviewed in VARIETY, Jan. 17, '51; revival with Katharine Cornell, reviewed in VARIETY, March 11, '51.

"Hallowe'en Bride" — Arena Theatre, East Rochester, N. Y. (10-16).

"Home At Seven" (Leo G. Carroll)—Bucks County Playhouse, New Hope, Pa. (17-22); original London production reviewed in VARIETY, March 13, '51.

"On His Honor" — Crossroads Theatre, Bailey's Cross Roads, Va. (10-15).

"Indpls. Murat Holding" (see above).

"Available" (see above).

"Indpls. Murat Holding" (see above).

Literati

A Letter From Kay Stevens Chicago.

Editor, VARIETY:
Back from the Coast now. I was pushed out of Chicago because our doctor said I was about to fall on my face. I was not allowed to do anything while I was away.

Ina Claire delayed a trip to Mexico City while I finished up the immediate work and correspondence Ashton had planned. We then went to Alfred MacArthur's lovely old house in Cuernavaca (Mexico) for a rest. I could not possibly tell you how wonderful Ina has been.

We finally came back to Ashton's San Francisco, where Ina now lives. I had a nice visit with Lolita and Cobbie (E. D. Coblenza, Hearst publisher in Frisco), and was waiting for "little" Ashton to receive his ensignship at Treasure Island when W. R. (Hearst) died.

It was so right that I was there. I felt Ashton would have liked it. I got great comfort out of San Francisco. Now that I think of it, Friday, Aug. 17, was an extraordinary day for me: W. R. was buried, Ashton received his bars, and George's (Par director George Stevens, Ashton's nephew) "Place in the Sun" opened in S. F. I wasn't aware of it at the time; I was too concerned watching the final curtain descend on Ashton's and my life.

Little Ash and I then went to L. A. to visit with the family—and now I'm home again. I have several weeks of heavy work here to finish up the enormous amount of loose ends. I'm glad; perhaps it will do more than anything else to help me accept my loneliness.

I am eager to begin working on Ashton's material, but I shall hold off until I feel more rested and more certain my judgment is steady.

Ashton and I had a wonderful life—and I'm so glad we both knew it—every minute of our life together.

Mrs. Ashton Stevens.

American Mag's Pix Pitch

The American Magazine for the first time in its 75-year history has adopted a regular motion picture feature, starting with the September issue. It's all part of a concentrated pitch for movie advertising.

The new feature consists of a "Movie of the Month" selection for both color pix and black and white with a page of stills and captions devoted to each. The September issue devotes its color "Movie of the Month" to 20th-Fox's "David and Bathsheba," and for black and white "Here Comes the Groom" (Par) and "Jim Thorpe, All-American" (WB) get the coverage. Black-and-white pix of lesser importance, according to the American's evaluation, are enumerated in a side-box.

Photo Annual Toppers

New York Times photo topped those of all other newspapers in the number of pix landed in "Photography Annual," collection of best contemporary photographs issued each year by Ziff-Davis. Times' staffers who hit are Sam Falk, Patrick A. Burns, Meyer Liebowitz and Jacob Deschin.

However, a Milwaukee Journal staffer, Angus McDonald, placed three himself. He was assisted in one of them by a colleague, Henry F. Larson. Biggest singlehanded achievement was that of Morris Gordon with five shots. Former newspaper photo, he's now with Western Electric magazine.

Working newspapermen contributed 12% of the 220 prints in the volume.

A. S. Barnes' Sports Times

Fall catalog of A. S. Barnes includes "Greatest Sport Stories from New York Times," edited by Alison Danzig and Peter Brandwein, with yarns by John Kieran, Elmer Davis, Frederick T. Borchardt, etc.; "Baseball Reader," edited by Ralph S. Graher; "Baseball's Greatest Pitchers," by Tom Meany, with foreword by Billy Evans, the former ump; and "Football Gray Train," novel by Frank O'Rourke.

House has also published four 50-cent tomes in baseball stars: "Andy Pafko," by John C. Hoffman, of Chicago Sun-Times; "Bob Lemon," by Ed McAuley, of Cleveland News; "Yogi Berra," by Ben Epstein, of N. Y. Daily Mirror; and "Ewell Blackwell," by Lou Smith, of Cincinnati Enquirer.

CHATTER

Cartoonist Al Capp back from a European vacation.

Leo Guild's novel, "Seduction," a tale of Hollywood, will be published by Avon Books.

Fleur Cowles, editor of the defunct Flair, plans to publish the

mag each Christmas as a jumbo-sized annual.

Dr. Edgar F. Magnin's book, "How to Live a Richer and Fuller Life," will be published Sept. 17 by Prentice-Hall.

Legit press rep Harry Davies and Andrew Billings to publish in December a new monthly for dealers, "Disc Jockey Report."

Warren Munsell, Jr. and Bruce Biven, Jr., have article in the Oct. Esquire, "Part Madness," on the tough job of auditioning for a play.

Dr. Bruno Furst, memory expert, has authored a 14-day series titled "Stop Forgetting" for the N. Y. Daily Mirror. It starts running Sept. 16.

Books specifically exempted from the proposed 30% third-class mail hike for the next two years as part of the U. S. postoffice plan to up revenue by almost \$400,000,000 annually.

Saturday Review Syndicate, a subdivision of the Saturday Review of Literature, launched a new weekly travel column last week. Written by SRL's travel editor Horace Sutton, it's tagged "Travel With Me."

Irv Kupinet discusses Chicago's night life and music in October issue of Holiday, devoted to the Windy City. He notes that although Chi developed its own jazz style, it is still hospitable to other types of jazz.

News Reader, 80-year-old Kingston, N. Y., weekly starts daily publication today (Wed.). It will appear as a tabloid every morning except Saturday according to publisher Chester M. Goldman who acquired the paper last May.

Maureen McManus is publicity head for Henry Holt & Co. and Patricia MacManus ditto for Viking Press, no relations, but plenty of intra-trade confusion for obvious reasons. On top of that they're good friends and cooperate on mutual pickups on occasion.

Kenneth S. Ginder, editor-in-chief of Prentice-Hall's trade book division, treks to England and Europe in latter part of this month and early October to visit writers, publishers and literary agents. His annual trip abroad coincides this year with that of William B. De Luca, manager of P-H's foreign department.

P. M. Stone is prepping a history of the Castle Square Theatre, Boston, where a stock company flourished 1897-1920. He's seeking info from former players and relatives who may have scrapbooks, etc. Persons with material are requested to communicate with Stone at 12 Lexington Terrace, Waltham, Mass.

House Reviews

Continued from page 33

Chicago, Ill.

and his songs and monologs get him over handily in the interludes. As for vaude dates, the rotund comic needs a big injection of chucklers in his routine. Neither of his choice bits—the Pullman porter and Texas number—generate much excitement here.

Septie cleaver Bunny Briggs gets the biggest response. Lad is one of the better tap dancers around, but needs much more showmanship to ring the bell. His staccato tap routines, otherwise, are excellent.

The Pitchmen are a better comedy act than the vox indicate. They got three. Their best bit is the joke-reading item out of a dusty tome. Their assortment of weird instruments and sound gadgets fails to get across.

Meribeth Old is a better than average contortionist who wraps herself in every conceivable position for 10 minutes. Unfortunately, the backbends do not sustain her for the length of the turn. She'd do better if her stilt were more fully rounded.

Relief orchestra Bryan Farmon scores with a Latin instrumental set and does neatly on his "Brazil" vocal.

Olympia, Miami

Miami, Sept. 9
Al Morgan, Sandy the Seal, Jimmy James & Co., Minda Lang, Tanner & Betty, Les Rhode House Orche; "Alice in Wonderland" (RKO Disney).

It's an all-family lineup this week, with "Alice in Wonderland" and most of the show making for visual and ear appeal for the youngsters. Enough stuff to satisfy the older segments should help build big through the run.

In topliner spot is Al Morgan, who appeals to the adult and teen-

age segments with his frenetic stylings at the keyboard and his vocalistics. Offers up a steady series of building pianistics and zealous songs for trim build. Kids at matinee listened politely. For the eve crowds he's tops.

Tenner & Betty, who combo tags and rope twirling for a singy page-setter. Minda Lang adds novelty with her whistling stint. Works out full range from pops to folk, with trick of making tunes through her songs earning her healthy hints.

Magro stuff of Jimmy Jeanie is fast, and smoothly handled. Puzzles the standard assortment of card trickery giggles with newspaper tear-up into production of barnyard denizens a top climaxed.

Show stealer is Sandy the Seal. The sea denizen is trained for usual balancing, but wraps up with impersonations of typical opera diva, an airplane, a politician. The vocal tricks bring howls.

Les Rhode and house orch set matters off with special overture of Herbert's "March of the Toys." Back show aptly.

Capitol, Wash.

Washington Sept. 6

Arlene Dahl, Louis & Vic, Eddie Manson, "2," Tim Herbert & Don Saxon, "Cattle Drive" (U).

Capitol's current bill is an example of standard, reliable vaude, all very pleasant but lacking sizzle appeal in any single department.

Headliner Arlene Dahl lives up to her screen buildup with dazzling good looks and eye-filling black gown. Her routine, however, could stand tailoring to bring it up to the promise of her strawberry blonde allure. It's all so-so, with no special style or class. Screen star, who has a pleasant set of pipes, is best with "Diamonds Are a Girl's Best Friend" and does well with "That Old Feeling." A little more of the same, and act could be hyped. Tees off with "I Love You So Much," which, despite her click-with-same tune in "Three Little Words," does little to get her off to her start. Also warbles "I Get Ideas" and "Sweet Violets." Walks off to plenty of wolf calls, but mild-mitt action.

Comics Tim Herbert & Don Saxon are standouts. Their "roving reporter" sequence, playing on dialect types, and the "Dapper Dan" windup garners constant chuckles.

Team has plenty of youth and bounce, and managed to capture galleries from teetoff.

Eddie Manson extracts sweet and hot music from his harmonica. Assisted by an able pianist, his act is tuneful and pleasing. "Rhapsody in Blue" is particularly well handled on both instruments. There's also "Dance of the Cossack," "Ball 'N' Hat" and "Rumanian Rhapsody." Reaction of payees is fairly enthusiastic.

Lewis & Van do a satisfactory job of curtain-raising with fast, precise tap routine. Best bet is Bill Robinson step-terp sequence.

Louie.

Berlin's TV Biog

Continued from page 1

and '21. It conveys the Americanism he has so long espoused.

The ragtime-to-riches canvas of a songsmith, he feels, is but one of many kindred success stories.

America, as a land of opportunity, has long made the Horatio Alger legend familiar. The Who's Whos are loaded with them. The fact that a songalog happens to be more popularly appealing than the saga of a successful jurist, merchant, industrialist or manufacturer is the only distinction, because by the nature of show business Joe E. Lewis is better known than Roger Lewis.

Biopic for His Estate

Berlin's intimates know that, otherwise, he will never stand for a filmical biographical. "If Eddie and the kids want it after I'm gone" okay, in fact I'll probably even set it up for them so that when I leave them behind," he has often said, "they may at least have a pattern of procedure." While he has been frequently "written up," he only regards the late Alexander Woollcott's "The Story of Irving Berlin" ("Putnam's, 1925") as anything with a semi-official eye.

This blog, now more than a quarter-of-a-century outdated and far richer because of the intervening years, is something that Berlin feels may be a fortuitous heritage to his wife and children.

However, the impact of TV and the Americanism it can reaffirm has modified Berlin's perspective on the "biographical" phase, at least so far as the new video medium is concerned.

SCULLY'S SCRAPBOOK

By Frank Scully

Gérard, Kas., Sept. 7
As planets move in their orbits and come back in time from where they started, so it seems as if show biz can go just so far and then curves around and is back where it started.

Video obviously has brought back vaude. It may have been the indirect cause of bringing it back to the Palace. It's quite possible it may even bring back burlesque. Not Minsky's, but Miner's. That was burlesque before strippers blew the whistle on their own form of entertainment. It was at Tom Miner's remember, where amateur night and get the hook began. Everything from the late Major Bowes to the current Arthur Godfrey owes a great deal of its success to burlesque's amateur night.

Barney Gerard, now producing at Monogram, would be the guy to tap when this revival becomes inevitable. His obit was printed in 1910, but he's still very much alive. He just wrote and produced "According To Mrs. Doyle" starring Spring Byington, a gem that treats the problem of juveniles much as the late Father Flanagan would have treated it.

David and Goliath Sans Sex

Barney was born on Canal St., a few blocks from Miner's Bowery. In fact, he got his first job there when he wasn't much bigger than a peanut and might have been mistaken for one in the gallery. In appearance he hasn't changed much. There wasn't much to change.

To begin with he was as small and as thin as a worn dime, and it is still. How he dared to buck the burlesque bosses of his day must have been due to having learned the story of David and Goliath on his mother's knee and resulting henceforth to play the role of David straight, lacking, I might add, the inter-day overtones that some belated lovers of burlesque have injected into David's love-life.

Despite a persistent pushing around by the big wheels of the big wheels, Barney succeeded in revolutionizing burlesque. Annually his "Follies of the Day" were sure to have novelty attractions that did a lot to raise this branch of show biz from the basement. He substituted pretty costumes for tights and good clean fun for dirty dialog. The swearing that Benway took up 20 years ago and Gerard blue-pencil from his burlesque shows 40 years ago. He did one "Follies" a year for 18 years. He even got his lowbrow laughs on Broadway by 1908, the first time burlesque crossed the tracks, and it was a sensation.

The opening night Broadway speculators were all over Lincoln Square but Barney refused to do business with them. So naturally they made a deal with the boxoffice. Barney forgot to lay seats aside for his family and so had to buy seats from the speculators, and at fat prices, too, because the show turned away thousands.

Diamond Jim Brady Won't Walk

This was a house that had failed with vaude and legit and was dark until Barney's "Follies" went in. Flo Ziegfeld sat in a box with Diamond Jim Brady. At the end of the first act the cast took 50 curtain calls, which was too much for Ziegfeld. He walked. He tried to get Diamond Jim to go with him, but Brady stayed for the whole show. In those days when Diamond Jim stayed through the second act that meant it was a hit. Joe Weber and Lew Fields sat in a box next to Ziegfeld and Brady and had a lot of fun watching Ziegfeld squirm through the first act. George Sidney, father of the Metro director, and Honey Boy Evans were among the first nighters.

H. Clay Miner, the oldest of the Miner boys, came backstage to congratulate Gerard. They were partners in the enterprise. Miner congratulated him but Barney, in shortsleeves, screamed, "Yes, but look at the wrinkle in that backdrop."

He had to fight hard to keep his shows up to the standard that night had set at Lincoln Square, and that wasn't easy because he signed attractions like Jack Johnson, who gave his race more black eyes than he gave his opponent, and more than once threatened to punch little Barney in the jaw if he could find it. On the other hand, Gerard signed Joe Gans, who was as good a Negro as Johnson was a bad one.

Hippodrome wrestling, which is one of the mainstays of TV today, was introduced by Barney in one of his early burlesque shows. The wrestler was Leo Pardello. In fact, Barney had a wrestling match going on during a presidential campaign in one of his "Follies" shows long before that feature made "Of Thee I Sing" such a hilarious hit.

Barney belonged to the George M. Cohan-Noel Coward school, because he not only could write and direct his shows, but on occasion could act in them. One night in Washington, standing in front of the Lyceum Theatre on Pennsylvania Ave. and talking to Pat Reilly, of Reilly & Woods, the conversation was interrupted by an excited stage carpenter who rushed out to tell Barney that one of the actors who played five parts in the show was too sick to go on. Barney rushed backstage and played the five parts.

He thought the bits so unimportant that in assigning dressing rooms he put the actor up in the scenery loft, which could only be reached by a ladder. Barney had to run up and down that ladder after every change. It nearly killed him. After that he realized how important the actor was in the show and raised his salary.

Barney broke down himself and was created in a hemorrhaging condition to Liberty, N. Y. Gertrude Hayes was the star of all his "Follies of the Day," and when Barney had one of his many breakdowns she watched the show as well as he would have watched it himself. When he was sent to Liberty she would come up after the Saturday night show on a milk train and often leave by freight Monday mornings before daylight.

Their devotion was such that after she retired from showbusiness they married and during the last four years of her life, when she was critically ill and under the best specialists in San Diego, Barney commuted between Hollywood and the Scripps Hospital every weekend until she died.

He retired from burlesque in 1926 and repaired to White Plains, where he had made his home since 1912. But he couldn't stand re-tirement, so he dabbled in real estate.

Westchester's Delayed Take

The 1929 crash didn't touch him, but by 1932 the repercussions of that collapse reached Westchester County and before Roosevelt closed the banks Barney's nest egg of half a million in real estate was just about washed away.

He had to begin all over and got a job writing shorts at Warners in Hollywood. He was there one week, never wrote a line and signed off out before he could show what he could do. Then he got a small chance at Metro and did a short one called "A Friend Indeed," which ran seven weeks at the Carthay Circle with "Snow White."

He tried to interest them in "Bringing Up Father," but he had to go down the line to Monogram before he could get a producer small enough to see there was money in George McManus' comic strip. He got Eddie Cline, an old Keystone cop, to collaborate in the writing and directing of "Jiggs and Maggie," and to date has done five of these pictures, all substantial moneymakers.

Vina Delmar, who was a daughter of Charlie Hoey, Sam Hearn (Schleiperman), Wally McIntyre, Johnny Dooley, Jimmy Hussey, Eddie Baker, Eddie Waring, Harry Fox, Leon Errol, the Melnotte twins, George (Gabby) Hayes, Jack Dempsey, and George E. Stone were some of the names that began or were embellished under the guiding hand of little Barney Gerard. But his greatest discovery, and in Barney's opinion his luckiest, was meeting Gertrude Hayes and marrying her.

Broadway

Sonya Levien, Metro writer, in town for a short stay.

Brother of Dr. Irving Somach, w.k. in show biz, died suddenly at 60. He was a commercial photog.

VARIETY's Bob Chandler, now a p.c. at Port Monmouth, N. J., to marry Eleanor Reiff in Brooklyn Sept. 29.

Roy Disney due in town in October and then goes to Europe on a big trip, but will take his family with him.

Tom Kieran (& Dineen Tavern 44th and 8th Ave landmark), fell or jumped from his 91 St apartment. He was 75.

Joseph Hazen, Hal Wallis' production partner, returns the end of this month after spending most of the summer on the Coast.

Adolph Zukor, Paramount board chairman, left the N. Y. home office for the Coast over the weekend to view newly-completed product.

Dave Golding, ad-pub director of Samuel Goldwyn Productions, back in town after a week of huddles with Goldwyn on the Coast.

Elio Lapinere, RKO's general sales manager for Continental Europe, en route back to Paris on the Liberte following homeoffice meetings.

Teet Carle due at the Paramount homeoffice tomorrow (Thurs.) for his first visit since appointed company's studio publicity manager in June.

VARIETY's circulation manager Edward J. McCaffrey became a papa for the third time on Monday (10); they have a girl and boy already.

Marion (Baby) (Mrs. Toots) Shor, with Collier's Tom Meany, did a good piece on "My Life With Toots" in the latest issue of the weekly.

Stanley Melba heralding the Cottillion Room's reopening with a cocktailery in advance. Yma Sumac and Artini & Consuelo the attractions.

Dancer Adam DiGatano recovering from a heart attack at the Monarch Hospital, Kansas City He was overcome during a recent stand at the Hotel Muehlebach there.

David O. Selznick and wife Jennifer Jones, slated to fly to Europe last week, pulled a last-minute switch and booked passage on the Queen Mary three hours before it sailed.

Geraldine Brooks and her sister Gloria Stroock, due in tomorrow (Thurs.) on the Ile de France. Miss Brooks costarred with Glenn Ford in a picture made in Paris and on the Riviera, directed by Rudi Maté.

Closing at the Toronto Expo last night, and opening today (Wed.) for a \$10,000 one-nighter for Hadacol in Kansas City. Jimmy Durante and his troupe troop into town this weekend for "two or three" TV shows, meaning as many months.

Jerry Wald and Norman Kraana are held on the Coast, another week for huddles with Howard Hughes, and will not arrive east until next midweek to assist in the personal ballyhoo of their two pictures, "The Blue Veil" and "Be- have Yourself."

Delayed by an arthritis attack in Miami Beach, Ned Shuyler flies to Paris later this week, instead of sailing on the S. S. Liberte, and returns Sept. 27 on the Ile with Josephine Baker and Jo Bouillon, her husband-conductor, for their Roxy engagement.

Passing of Galen Bogie, former manager for Irene Bordoni and Raquel Meller, puts finale to a Broadway name confusion when he and the late Gil Roa were contemporaneous. Both were chiefly active in the '20s and '30s. Bogie managed Gilda Gray whom he later married.

Publicist David E. Green is getting a wedding present from the Youth Festival officials for his handling of their recent N.Y. convention, in the form of free airtime with the bride-to-be Judy Wahl (a model) to Luxembourg, Paris and Capri, at which latter spot they'll be married. "I always knew I'd be sponsored when I finally got married," says the p.a.

Las Vegas, Nev.

By Bill Willard

Hoagy Carmichael a Flamingo guest over weekend.

Avi Storck's skied in to catch Frank Sinatra at Desert Inn.

Juana Hall, holding Flamingo's "Fall Revue" going over big.

Barbara Pavilion and Tom Neal seen around Desert Inn pool over weekend.

Mrs. Mary Brooks, daughter of the late Will Rogers, stopping at Flamingo.

Danny Kaye, in for a few days at the Desert Inn, spent a day out on hotel's big yacht.

Woody Woodbury up from

Clover Club in Miami to take stand at El Cortez Hotel.

Rosemary Clooney hits capacity biz at Thunderbird with reservation list filled well in advance.

Sammy Cahn, Jimmy Van Heusen and Leo Robin among songwriters stopping at Desert Inn over weekend.

Irving Fields, on honeymoon while performing at Thunderbird, has just eclected "So How Come You're Not Married?"

Jack Benny is in to huddle with Chief Barker Ben Goffstein about Variety Club's School for Handicapped Children benefit later part of this month.

Tony Pastor orch heads into Hotel Thunderbird after Rosemary Clooney's three frames, with big reunion between bandleader and his former vocalist planned.

Chicago

Jeff O'Donnell planned in to join "Skirts Ahoy" company at Great Lakes.

Marion Scott, Arden Fletcher dancer, into Presbyterian Hospital for surgery.

Archie Herzoff, Universal studio ad head, in with family visiting cronies at B&K.

Ambassador Hotel topper Frank Bering and family returned last week from Hawaiian vacation.

Pic actress Beverly Michaels in town last week enroute to Indianapolis for bally on "Pickup" (Col.). Eleanor Parker and husband Bert Eidelberg in town for COMPO's "Movietime U.S.A." rally at Esquire Theatre. Actress takes off for Ohio tour this week to bally "Millionaire for Christy" (20th).

Two more strawhatters closed last week. Marshall Mignat's Salt Creek winding boff season with holdover of Lillian Gish in "Miss Mabel," and Chevy Chase finishing neat with Joan Caulfield in "Voice of Turtle."

Miami Beach

By Lary Solloway

Mother Kelly's shuttered for six weeks.

Gerry Dietz, local Hammond fave, into Albion Hotel Lounge.

Charlie Tex-Yacht Club Boys Adler in town at the Delano for vacach.

Iz Schwartz, labor relations man for pic and show biz companies, also stopping there.

Art Green and his "Make Believe Ballroom" into new mainland Roadside Rest.

Saxony held over Juan Cortes and Chaver in Shell-i-Mar Room. Phyllis Arnold featured in song spot.

Mammy's closed out. Rush Hughes, who headed north, and is now casting about for midnight gabber.

Sans Souci Blue Sails Room joined September hiatus on acts. Holding Sasas and Arne Barnett Trio until October convention activity starts.

Beachcomber being dickered for by Sid Vogel, Philadelphia club op., who plans on definite bring-in of Yiddish type shows, plus Romanian cuisine.

"Detective Story," starring Robert Preston, first play in legit series at Roosevelt Playhouse to draw near-full houses. Carol Bruce in "Pal Joey" follows Tuesday (18).

Kitty Davis got married last week to a Los Angeles native. Givin up all interests here and heading west with him. Her club, leased to Sam Singer of Atlantic City's Harlem Club last year, up for sale.

Minneapolis

By Les Rees

Edith Bush Little Theatre offering "The Nutt Family."

Les Paul-Mary Ford combo a Prom Ballroom underline.

Old Log silo offering British farce, "See How They Run."

Art Tatum with Slam Stewart and John Collins at St. Paul Flame.

First Drama Quartette into Lyceum for three nights and matinee, Sept. 23-28.

Hotel Nicollet Minnesota Terrace has Burt Ives set Oct. 1 and Beatrice Kay Oct. 13 to follow Hildegarde, who opens Sept. 17.

Atlantic City

By J. W. Walker

Club Harlem shuttered Tuesday (4).

"With summer season well washed up, hotels are preparing for convention season."

Yvette into Steel Pier Music Hall with Shep Fields in Marine ballroom for summer season windup.

"Bazels and Vox" closed Saturday (8) night and opens in New York. Show did surprising business.

London

Nat Karson to Blackpool for looks at shows there and also any new acts suitable for his Empire stageshows.

Malik Gafni, American-Hungarian tenor, starts his concert tour in Germany, Scandinavia, Belgium, Holland and France late this month.

Alfred Nightingale, general manager for the D'Oyly Carte Opera Co. since 1947, resigned; will be succeeded by Frederick Lloyd, director of the Oxford Festival.

Hartley Power leaving "Biggest Thief in Town" at the Duchess to start rehearsals for his role in "South Pacific." His role will be taken over by Irish actor Liam Redmond.

Richard Murdoch and Kenneth Horne start new series on TV late in September. Titled "Over To You," script is by Anthony Armstrong, author of legit success "Ten Minute Alibi."

Noel Coward's latest opus, "Relative Values," now in rehearsal starring Gladys Cooper, Angela Baddeley, Maxwell Reed, Ralph Michael. Show opens at Newcastle Oct. 15, and goes on a brief tour before its London production.

Charles Cairol, with Paul, comedy clown act, goes to the Empire, in Nat Karson's stageshow, in October, depending on length of run of "An American in Paris" (M-G-M), which looks to stay six weeks. Title of production will be "Film Caval-

cade."

While in Juan Les Pins, recuperating from serious illness, Al Burnett spotted American Herb Jeffries singing there. He immediately booked him to open for season at his Stork Club, opening Sept. 24, doubling into the Crystal Room.

Maurice Cowan signed pact with Sir Alexander Korda to co-produce filmization of R. C. Sherriff's play, "Home at Seven," for which Cowan held the rights. Ralph Richardson, who created the leading role, is expected to repeat his stage role, being under film contract to Korda.

Ny Norsk Ballet, which played provincial cities here, made London debut at the Embassy, Swiss Cottage, Sept. 3. Concentrating more on miming folk lore than stereotyped dancing their four presentations "Tyrians," "Mot Ballade," "Truffaldino" and "The Message" were warmly received.

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By Hal Cohen

Jerry Goff to Canada following summer opera season.

Lee Corey, of WWSW continuity department, off for 60 days of sightseeing on the Continent.

Jeanne Alexander elected president of the "Y" Triangle Players. Irene Wolfson retiring as secretary on WB publicity to await a baby.

Variety Club resuming its regular Friday Family Nights this week (14).

Dave Lewis, KDKA promotion head, and wife are vacationing in Atlantic City.

Beverly Michaels coming in Friday (14) to plug her Fulton-bound pic, "Pickup."

Playhouse will open 1951-52 season on Oct. 4 with John Patrick's "Curious Savage."

"Rose Tattoo" has been booked into the Nixon for two weeks beginning New Year's Eve.

Bob Rhodes too busy with Lee Kelton's band, so he has quit as pressagent at Bill Green's.

Randy Honeywells (Marilyn McCabe, radio and TV singer) have a January date with the stork.

Bill Falbo has a partner this time at the Monte Carlo; it's his new bride and act's now Bill Falbo & Sue.

Francis Mayville had to miss last two performances at his Wagon Wheel Playhouse because of a nose operation.

Zelda Schumann-Heink (Mrs. Arthur Wilmurt, wife of Tech drama professor and granddaughter of late Mme. Schumann-Heink, accompanied Faye Emerson on quick trip to Europe.

Philadelphia

By Jerry Gaghan

Bob Corson, co-owner of Ciro's, is in Jewish Hospital for minor surgery.

Buddy Brees, former Art Mooney vocalist, started as a disk jock at WPEN (10).

Milton Saunders' orch started a season's run in the Warwick Room of Hotel Warwick (10).

Martial Singer, Met Opera baritone, has joined the faculty of the Philadelphia Musical Academy.

Show package of Duke Ellington, King Cole, Sarah Vaughan, et al., has been set for the Arena, Oct. 2-3.

Jerry Williams, WKDN disk

Jockey, has opened a luncheon show at Webster's Restaurant, Camden.

The Bath & Turf Club, for two decades one of the leading night spots in Atlantic City, folded quietly last weekend.

Ben Kosserow, former owner of Atlantic City and local niteries, has bought the controlling interest in Big Bill's, large midtown musical bar.

George Levin, manager of the Latin Casino, has partied company with the club, on the eve of the reopening of the town's largest niterie.

The renovated Garden Terrace room of the Benjamin Franklin Hotel reopened (10), with Earl Denny orch returning to bandstand Friday (14).

Rome

By Helen McGill Tubbs

Henry Ringling North here for two weeks.

Bricktop entertaining at the Rivoli in Capri.

Gene Tierney planned out for Paris and New York Sept. 3.

Barry Fitzgerald arrived here by plane to star in an Italian pic.

Hugh Shannon, American pianist, featured at Capri nightclub.

Marc Lawrence to Naples on location for Italian film, "Gangster's Vacation."

Actor Tony La Penna signed as dialog director for the new Paul Muni film.

The Joseph Cottens are motoring through Italy, Switzerland, France and England.

"Umberto D." Vittorio DeSica's latest film, in the cutting room. Will be distributed by Dear Films.

"Legend of a Voice," dealing with story of Enrico Caruso, before he left for America, now on location in Terrenia.

Paris

By Maxime de Belz

(33 Blvd. Montparnasse)

Medrano Circus reopened with a big audience.

Lou Lober getting the U.A. off into full swing.

The Sam Zagors to Rome, Capri and then Cannes before homing.

Ethel Reiner of International Theatre mag in Paris for two weeks.

Roger Feral to have his "Femme Troubles" premied at Theatre Michel.

Charles Claverie, of the Opera Comique, hurt in an auto smash near Laval.

Nadia Marculescu doing a long tour in the French provinces ballying "Great Caruso."

Horsing at night to be started this season in Paris on the Vincennes racetrack.

Bob Weiss to Cannes for a few days rest before taking his "Double or Nothing" unit home.

Raymond Rouleau ready to go to N. Y. to direct Anita Loos' adaptation of Colette's "Gigi" on Broadway.

Jean Isay-Bouchel, head of the Empire Theatre, reporting his house in latest addition to the Pierre Louis Guerin empire.

Lacy Kastner driving a miniature Simca until he gets his new Cadillac to replace the one a joy-riding chauffeur turned into a total loss.

Paris music fans going to Venice for the world prem of opera, "The Rake's Progress," to be conducted by its composer Igor Stravinsky, supported by the Scala (Milano) orch.

Venice

Harold French due in from London.

Margaret O'Brien here with her mother.

Bernard Kreisler here for the International Film Fest.

Jean Renoir here looking for locations for next pic, "The Golden Coach."

Spanish stars Paquita Rico and Lola Flores at gala Spanish jive in the Casino.

Kid stars Pierre Michel Beck, Isa and Jutta Guenther here for premis of their pix.

Orson Welles planned to London after yanking his latest pic, "Othello," from the Fest.

Irene Dunne, Gene Tierney and many other showpeople attended the fabulous Besteguy costume ball.

Canada Lee and Max Nossek up briefly from Rome, where they are prepping a Technicolor version of "Othello."

In to see the Venice Festival: Beatrice Lillie, producer Joseph Janni, Anne Crawford, Dulcie Gray, Norman Siegel and George Lacombe.

U. S. Minister to Luxembourg, Perle Mehta, guest at Radio Free Europe broadcast-luncheon on Eclisior terrace. Others included Irene Dunne, Welles, Miss Calvet, Bromfield and John McCarthy.

Hollywood

Dagnar in from N. Y. on vacation.

Rex Allen planed in from Detroit.

Maurice Evans planed in from N. Y.

Denise Darcel aired in from N. Y.

Mannie Frank and Vivian Blaine planed to Chi.

Jan Grippo in town after two weeks in N. Y.

Edward Earle celebrated 30th anni as film actor.

Eleanor Parker to Cleveland for personal appearance.

Edmund Gwenn on the mend after a hernia operation.

Charles P. Skouras back in town after a quickie to Denver.

George Wenzlaff, screen moppet, has a new name—George Winslow.

Bob Hope will emcee the International Salute to Hollywood Bowl.

Eleanor Parker to Cleveland to start a 20-city personal appearance tour.

Mack Gordon recovering from injuries in auto crash near San Pedro.

Robert T. Frisch injured in a motor collision in San Fernando Valley.

Felix Ferry pulled out of Ferry-Pickman agency to hook up with Paul Small.

Julie Wilson to Omaha for a week's rest before resuming her nitery tour.

Lewis R. Foster returning to Paramount after a month of Alaskan touring.

Los Angeles County filed suit to collect \$3,230 in back taxes on Errol Flynn's yacht.

Eddie Cantor and George Jessel will emcee a dinner honoring Rabbi Edgar F. Magnin.

Judy Holliday in from N. Y. to report for work at Columbia in "The Marrying Kind."

Hal Bock became an associate of publicity firm now known as Foladare, Greer & Bock.

Actor David Brian's first wife suing him for \$11,050 which, she says, he owes her on a loan.

Joseph L. Mankiewicz threw a party to celebrate Walter Hampden's 50th anni as an actor.

Alfred E. Daff in town for studio conferences after global tour as world sales director for U.I.

Archie Herzoff skied to Kansas City to speak at annual meeting of Commonwealth Theatres.

Guy Madison and Andy Devine guests of honor at California Admission Day celebration in Oakland.

Esther Williams to Chi for week's work on "Skirts Ahoy" at Great Lakes Naval Training Station.

Joan Bennett filed a court petition to prevent a bank from foreclosing a mortgage on her \$150,000 home.

Merrill Pye and Hugh Reticker will represent the Society of Motion Picture Art Directors in the "Movietime U.S.A." campaign.

Washington

By Florence S. Lowe

Phil Brito a click in last week's song stink at Blue Mirror nitery. Vanessa Brown was here to meet local sports writers and plug her new starrer, "Basketball Fix."

Lex Barker in town with Frau Ariene Dahl during latter's stint as headliner at Loew's Capitol.

National Production Authority film boss Nathan Golden back at his desk after a Canadian vacation.

Annual Variety Club dinner, dance and golf tournament, chairmaned by Loew's exchange head Jerry Adams, set for September 21.

Mrs. Drucie Snyder Norton, wife of John Norton, head of Universal rep., helping her father, Treasury Secretary John Snyder, launch the new bond drive.

Howard S. Meighan and J. L. Van Volkenburg, recently named pres. of CBS radio and television, respectively, to be feted next Monday (17) by web veep Earl Gammon, who has invited press reps.

Barcelona

By Joaquina C. Vidal-Gomis

Director Ricardo Gaseon off to Madrid to direct a pic for Peesa Productions.

Madrid Philharmonic orch at the Arriaga Theatre of Bilbao for three concerts.

Mexican vocal trio, Los Calaveras, here again and will appear in Joaquin Soler Serrano's show at the Teatro Victoria.

In from N. Y. on his way to London, Maurice Chevalier arrived at Barajas airport and spent

PINKY LEE... BIGGEST SMASH HIT IN PALLADIUM HISTORY for a LONDON "UNKNOWN"!

THE PEOPLE

By HENRY SWOFFER (Dean of London Critics): "So another American variety star has been discovered by a Palladium audience!"

PINKY, a little fellow, was a small name on the bill on Monday—but in as make-weight—and he came on early.

Yet, so much was he a welcome reminder of the old music-hall at its best, that he triumphed.

So long and loud was the applause that rewarded his extrovert comedy that, at both houses, the Mack Triplets and the accomplished Florence Desmond, who followed, had difficulty in getting a quiet hearing. At all subsequent shows had to precede him."

VARIETY

Palladium, London, Aug. 14:

"...despite galaxy of talent, the biggest reception goes to an unknown comic from America making his London debut. PINKY LEE comes on cold as an unknown quantity and walks off nearly a half hour later to be hailed as the newest Palladium hit."

THE PERFORMER

"This was PINKY LEE's night of triumph."

THE STAGE

"PINKY LEE, stopping the bill at the Palladium."

DAILY HERALD

"PINKY LEE, an American comedian now to Britain, was the real star of the Palladium bill last night. His triumph was all the greater because his turn followed on the heels of Florence Desmond at the peak of her form."

EVENING NEWS

"PINKY LEE is the sort of comic we pine for."

DAILY GRAPHIC

"PINKY LEE deserved his ovation."

NEWS CHRONICLE

"PINKY LEE has brains in his tongue as well as his toes."

SHOW WORLD

"PINKY stops the show."

YORKSHIRE OBSERVER

"PINKY LEE's night of triumph."

THE STAR

"Reception that threatened to raise the roof was earned by PINKY LEE."

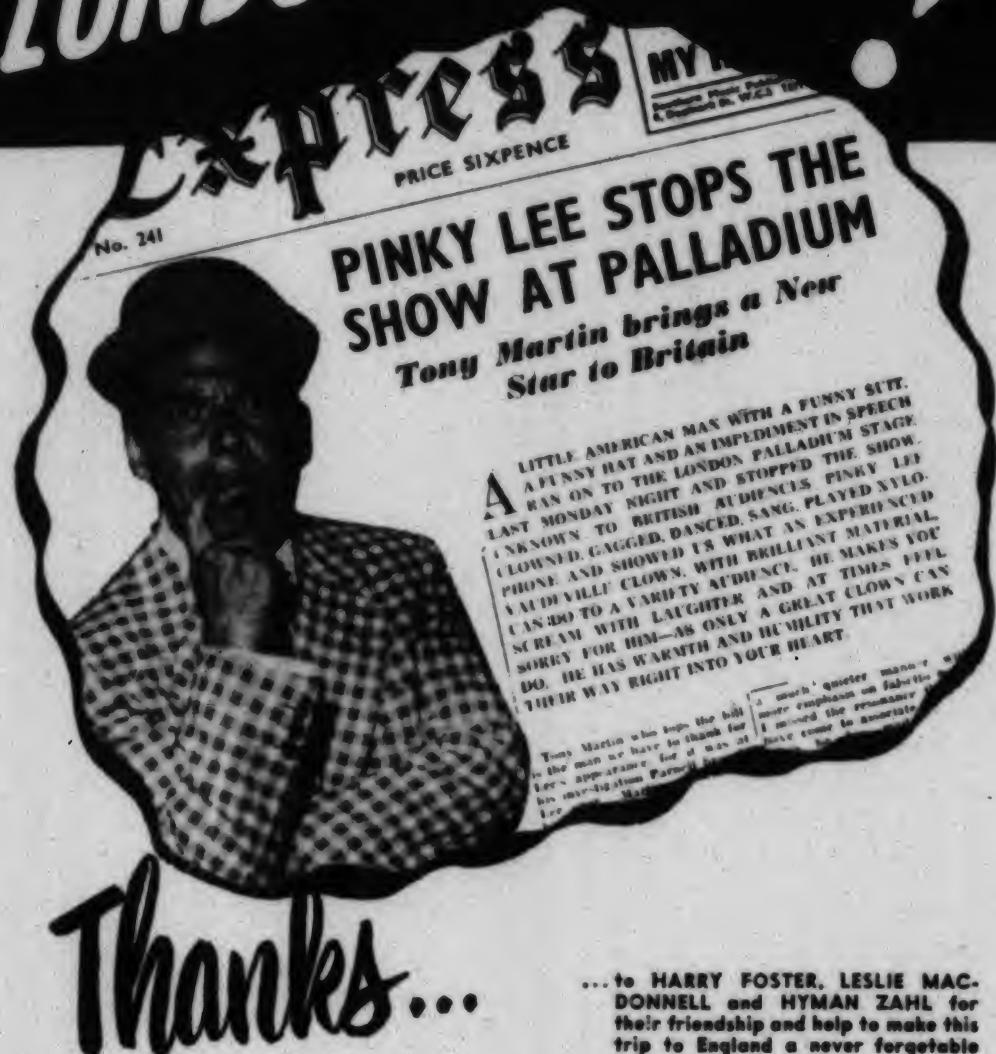
DAILY TELEGRAPH

"A new American comedian—a Palladium success."

DAILY MAIL

By Cecil Wilson:

"London's rapture in discovering another American named PINKY LEE."



Thanks...

...to TONY MARTIN for being so wonderful to me.

...to ED SULLIVAN for visiting the London Palladium on your flying trip to see my show and for your warming comment backstage:

"Pinky, you fractured them!"

...to VAL PARRELL for wanting me to stay over and co-star in the Palladium Fall Revue.

...to HARRY FOSTER, LESLIE MAC. DONNELL and HYMAN ZAHL for their friendship and help to make this trip to England a never forgettable event.

...to KATHLEEN WILLIAMS, chief booker for the Opera House, Blackpool, for your offer to sign me in your next Blackpool Revue.

...to all the men and women of the William Morris Agency and to my Personal Manager, Charles Wick, for their great help and belief.

...to the British Press for all the grand things that were said about me.

Personal Management:
CHARLES WICK and ASSOCIATES
342 Madison Avenue, New York, N. Y.

Direction:
WILLIAM MORRIS AGENCY



